

ṢADVIMŚA-BRĀHMAṆA

INTRODUCTION, TRANSLATION, EXTRACTS
FROM THE COMMENTARY AND NOTES

PROEFSCHRIFT

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WILLEM BOUDEWIJN BOLLÉE
GEBOREN TE HAARLEM



PROMOTOR: PROF. DR. J. GONDA

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INTRODUCTION

In translating the *Ṣaḍviṃśabrāhmaṇa* I used of course Eelsingh's text (thesis Utrecht 1908) and notes. As this *brāhmaṇa* intends to supplement the *Pañcaviṃśabrāhmaṇa* of which we have a translation by Caland now, I took as far as possible my examples and references from the PVB., and other texts of the *Sāmaveda*, esp. the *Jaiminiyabrāhmaṇa*, recently edited by Prof. Dr. Raghu Vira and his learned son Dr. Lokesh Chandra, and a partial translation of which was given by Caland (Das JB. in *Auswahl*, Amsterdam 1919). For a complete list of the *Sāmavedic* text-editions and translations see Caland, PVB., Introduction, esp. p. ii. Further I made for references much use of *Āpastamba Śrauta Sūtra*, translated with notes by Caland (Göttingen 1921—Amsterdam 1928). Throughout this thesis the many works and articles of my guru Prof. Gonda are referred to, as was done to Prof. D. Kuhlbrugge's *Atharvavedapariśiṣṭa über Omina* (thesis Utrecht 1938) and to J. J. Meyer's *Trilogie altindischer Mächte und Feste der Vegetation*, Zürich 1937, especially with respect to the last chapter of the *ṢaḍvB.*, i.e. the *Adbhutabrāhmaṇa*. The notes are made in such a way that also scholars interested in the history of religions can easily use the book. I hope the indexes will contribute to this. In the first index most times only the first place is given where a word occurs and where the explanation can be found.

Though mine feels a little unhappy and uncomfortable between the two translations, by Caland, mentioned above, yet I hope to have filled by it one more gap in the row of *brāhmaṇa*-translations.

Homage to Śrī Gaṇeśa, homage to Śrī Lakṣmī and Śrī Nṛsiṃha. I worship him, whose face is the face of an elephant; him, only after the worshipping of whom — at the commencement of every undertaking — the poets etc. can attain their purpose; him, whose breath is the Vedas and who has created the whole world from the Vedas, — him I salute, him, the great Lord that is a tīrtha (i.e. holy bathing-place) of science; at whose beckoning look king Bukka took his form and charged the teacher Sāyaṇa with the exegesis of the contents of the Vedas. Having explained very briefly pūrva- and uttaramimāṃsa the pitiful teacher Sāyaṇa has begun communicating the contents of the Vedas. Up to this moment Ṛg- and Yajurveda are explained and with regard to the Sāmaveda the saṃhitā, and as first brāhmaṇa (of the SV.) the Prauḍha (i.e. PVBrāhmaṇa) is carefully explained; now he intends to explain as second the Ṣaḍviṃśabrāhmaṇa.

CHAPTER ONE

I, 1 and 2 (The first and second khaṇḍa deal with the subrahmaṇyā litany.)

I, 1, 1. In the beginning ¹⁾ Brahma and Subrahma were this ²⁾ Universe.

1) This is a variation on expressions like "In the beginning Prajāpati alone was here" (ŚB. 11, 5, 8, 1). In the Upaniṣads Brahman is in the beginning, i.e. before our conception of time, alone: the first principle of the world. See J. Gonda, *Inleiding tot het Indische Denken*, Antwerpen-Nijmegen 1948, p. 40. Subrahma is given a very high place here next to Brahma. For Brahma and Subrahma see also e.g. JB. 2, 78—80.

2) The comment. wrongly takes idam attributively to Brahma.

I, 1, 2. Then Subrahma escaped (the gods). ¹⁾

1) Escapes often occur in the Brāhmaṇas, esp. of the sacrifice, e.g. ŚB. 3, 4, 1, 17 the sacrifice escaped becomes a horse; the gods pull out its tail, which becomes the āsvavālā-grass, which represents the sacrificer. Cf. PVB. 6, 7, 18.

I, 1, 3. After that the gods surrounded Brahma with the sacrifice. Comm.: Brahma was also desirous to escape then.

I, 1, 4. Brahma is Agni, Subrahma is yonder Āditya ¹⁾.

Comm.: Agni may be expressed by the word Brahma, as the gods have Agni for their chief (ŚB. 3, 7, 4, 10). Āditya is identical with Indra and Subrahma. Another mantra runs as follows (SV. 1, 126): "Above whatever you, killer of Vṛtra, have risen, O Sun, of all this Thou, O Indra, art in possession." Indra is Subrahma because of his supremacy of the gods.

1) So the two first principles are aspects of light.

I, 1, 5. The gods sought this (sc. the Subrahma) in the junction of the sacrifice.

I, 1, 6. Where the utkara is, that is the junction of the sacrifice. Comm.: The junction of the sacrifice is the place where after taking away the soma, sand is sprinkled. The utkara is the N.E. part of the sacrificial grounds.

The utkara is a little hill dug out in making the mahāvedi and situated north of the āhavanīya-fire. It is the seat of what remains of the sacrificial ceremonies.

I, 1, 7. Therefore the Subrahmaṇya-priest calls the Subrahmaṇyā-formula ¹⁾ (thither), while standing upon the utkara.

Comm.: "Therefore": because the junction of the sacrifice is the utkara. The Subrahmaṇyā-formula proper to the Subrahma, is always female, and identical with Indra.

1) The Subrahmaṇyā-formula consists in inviting Indra, the other gods and the Brahman by announcing the sacrifice. This formula is, according to the Vājasāneyins, recited by the adhvaryu. The S.-formula is used on various

important occasions e.g. when king Soma is bought. S. is speech; speech is the holy power and the good holy power (Subrahma) AIB. 6, 3. See also JB. 2, 79; Oertel in JAOS. 18, p. 34 ff. The Subrahmanya-priest is the fourth singer charged with summoning the Subrahmanya.

I, 1, 8. "Subrahmanya om, Subrahmanya om, Subrahmanya om", he says three times, as if addressing a woman.

The comm. on Taitt. Ār. 1, 12, 3 says the threefold repetition is for honouring. Cf. the Yajña's beckoning of the woman Vāk (i.e. speech) who at first disdains Yajña (i.e. sacrifice) from a distance, then shakes her head at him, but at his third calling her calls him to her (ŚB. 3, 2, 1, 18—23). For the threefold repetition see L. Renou, Terminologie grammaticale du sanskrit, III, Paris 1942, p. 32 s.v. āvṛtti. If one gives in to a person's inclination not to answer at the first call, the repetition is used in the sense of honouring.

I, 1, 9. For the gods are true threefold.

Comm.: "threefold": in thought, word and deed.

Cf. MS. 1, 4, 8; TS. 3, 3, 9, 8. Weber in Ind. Stud. IV, p. 393 takes the three satyas to be the spheres of action of the gods, viz. heaven, space and earth. Sāyaṇa's view however is more likely here.

I, 1, 10. "Indra, come!" he says.

I, 1, 11. When he says "Indra, come!", then this is his public name; he calls him by this name.

I, 1, 12. "Thou with the bay steeds, come!" he says.

I, 1, 13. Indra's two bay steeds are the two halves of the moon. For with these two he occupies this Universe.

I, 1, 14. "Thou, ram of Medhātithi!" he says.

I, 1, 15. Indra has carried him off to heaven, the descendant of Kaṇva, Medhātithi by name, after having changed himself into a ram.

Comm.: RV. 8, 2, 40: You have heard the descendant of Kaṇva, who prayed for that, when you carried him off to heaven after having changed yourself into a ram.

The address "ram of Medhātithi" is also explained by another legend, according to which Indra in the shape of a ram stole the soma from Medhātithi. See Oertel in JAOS. XXVI, p. 194 ff. A Kaṇva is also mentioned as the father of Śakuntalā in the play of that name. In Sāyaṇa's comm. on RV. 8, 2, 40 and Taitt. Ār. 1, 12, 4 stands Kāṇvāyanim; on RV. 1, 51, 1 Kaṇvāyanim. Eelsingh, p. 186, supposes these variants to be quotations from the lost Śātyāyana-br. For Indra and the ram see also Meyer, Trilogie, III, p. 163.

I, 1, 16. "Vṛṣaṇaśva Menā!" he says. Vṛṣaṇaśva Mena had a daughter Menakā by name; with her Indra was in love.

Comm.: Vṛṣaṇaśva, called Mena, had a daughter Menakā by name. With her Indra was in love. In this connection one addresses Indra by another name: Vṛṣaṇaśva Menā. And so it is said in the RV. (1, 51, 13): "Thou becamest Menā of Vṛṣaṇaśva, Thou skilful one".

Eggeling, Śatapathabrāhmaṇa, Oxford 1882—1900, II, p. 81 translates Vṛṣaṇaśvasya Mena as 'wife of Vṛṣaṇaśva'. So do C-H., p. 65. Haug, AIB., II, p. 383 takes Menā as a proper name. See also Oertel in JAOS. XXVI, p. 176 ff. Sāy. on RV. 1, 51, 13 says: Indra came to Menakā in the shape of Menā, a woman belonging to the household of V. See also K. Geldner, Der Rig-Veda übersetzt, Cambr. (Mass.) 1951, I, p. 64.

I, 1, 17. "Thou, rutting buffalo!" he says.

For "rutting" Eggeling, II, p. 81 has "bestriding"; C-H.: ardent au coït ("rutting, rutty"); so Haug, II, p. 383. Our Br. itself takes it as "jumping near" (cf. I, 1, 18).

I, 1, 18. Being a rutting buffalo he comes out of the wood and drinks the King (Soma).

ŚB. 5, 3, 3, 12; 5, 4, 2, 3 etc.: "Soma is the king of us, Brahman." Soma is the juice and at the same time the moon. Hence the relation between the Brahman-priest and the moon (cf. II, 4, 3). The comm. on Taitt. Ār. 1, 12, 4 which gives the Subr.-formula also, has "having become a buffalo, drink the King." By the buffalo is meant the "Bos gaurus."

I, 1, 19. "Thou, Lover of Ahalyā!" he says.

I, 1, 20. He was the lover of Ahalyā Maitreyī.

Comm.: "Maitreyī": the daughter of Mitrā.

For Ahalyā Maitreyī see also Oertel in JAOS. XXVI, p. 186; Meyer, o.c., III, p. 156.

I, 1, 21. "Thou, brahman of the clan of Kuśika!" he says.

This name and that mentioned in I, 1, 23 are given by Āruṇi Yaśasvin (See D. Gaastra, Jaiminīya Śrauta Sūtra: Bijdrage tot de kennis van het Vedisch ritueel, Thesis Utrecht 1906, p. 6, note). These two parts are optional (ŚB. 3, 4, 19).

I, 1, 22. He approaches her as a brahman, Kauśika (by name).

I, 1, 23. "O Thou that callest Thyself Gautama!" he says.

According to the Jaiminīyas this should be: kauśika bruvāṇa (cf. the note on I, 1, 21). In the Taitt. Ār. 1, 12, 4 the Subr.-formula ends with this; cf. I, 1, 27.

I, 1, 24. The gods and Asuras contended with each other. Between them Gotama practised austerities. Indra went up to him and spoke: "Do you act as a spy for us here!" "I cannot do so" he answered. "Then let me go in your shape" said Indra. "As you think fit." Because he then went about, calling himself Gotama or in the shape of Gotama, he therefore says: "(O Thou that callest Thyself) Gautama."

About the Asuras see A. B. Keith, The Religion and Philosophy of the Veda and Upanishads, Cambr. (Mass.) 1925, p. 231—236. About the use of samyat- and spardh- (e.g. V, 2, 1) see S. Lévi, La doctrine du sacrifice dans les Brāhmaṇas, Paris 1898, p. 43 f. For the intervention of seers in the conflict between gods and Asuras: idem, p. 8. About the antagonism of gods and Asuras in general and the nature of the Asuras see S. K. Belyalkar and R. D. Ranade, History of Indian Philosophy, II, Poona 1927, p. 53 ff.; H. Oldenberg, Die Welt-

I, 1, 25. "Come on such and such a day to the soma-pressing, O Maghavan!" he says.

Comm.: If the pressing takes place the next day, he should say: "Come to the pressing of to-morrow....." (Jaim. Ś. S. III p. 5, lines 11 and 12).

I, 1, 26. Therefore just as one would say to venerable persons: "On such and such a day I will cook for you, come at that time" thus he announces the pressing to the gods.

Comm.: "cook", viz., sacrificial food.

I, 1, 27. "O gods, O brahmans (,come)!"

As for the end of the Subr.-formula opinions differ. Cf. the note on I, 1, 23 and Lāṭy. 1, 3, 3—5: Gautama concludes it with: "Gods, brahmans, come, come, come!"; Dhānañjaya with "come" before the calling of the gods; others with: "Come, Maghavan"; see also Drāhy. 1, 3, 10—13; Haug II, p. 383.

I, 1, 28. "The gods are the gods, then (also) those who are gods among men. Gods among men are the brahmans who have studied and teach the Veda (properly: who have heard and repeat this). The oblations are for the gods, the sacrificial gifts for the gods among men. For with oblations one pleases the gods, with sacrificial gifts (of cows etc.) one pleases the gods among men: the brahmans who have studied and are learned.

Comm.: "studied", viz. the holy tradition, the śruti.

"learned", viz. in the Veda and its supplements.

Parallels for the brahmans as human gods are ŚB. 2, 2, 2, 6 and 4, 3, 4, 4. AiB. 15, 1 derives dakṣiṇā (sacrificial gift) from dakṣ- "to make strong": It makes the sacrifice strong. A sacrifice without a gift ends in harm just like a wagon without a leader (AiB. 6, 35). See also A. Minard, *Trois énigmes sur les cent chemins*, Paris 1949, § 572. For brahmans who have studied etc. cf. ŚB. 1, 8, 1, 28. See also J. Gonda, *The R̥gvidhāna*, Utrecht 1951, p. 47 (note on 15, 3); Minard, o.c., § 159 a; 572 b.

I, 2. (The second khaṇḍa continues dealing with the Subrahmaṇyā-litany or -formula.)

I, 2, 1. At the time, when the Subrahmaṇya-priest calls (sic) the Subrahmaṇyā, the Asuras and Rākṣasas wanted (sic) to destroy the sacrifice.

Comm.: "At the time": when the gods were sacrificers.

"Rākṣasas": beings of divine origin and perpetrating cruel deeds.

For the actions of the demons against the sacrifice cf. e.g. ŚB. 1, 1, 1, 16: whilst the gods were engaged in performing the sacrifice, the Asuras and Rākṣas forbade (rakṣ-) them, saying: ye shall not sacrifice, and because they forbade, they are called Rākṣas. Cf. AiB. 6, 4. The Rākṣas destroy a (funeral) sacrifice not protected by a Vaiśvadeva-offering in Manu 3, 204.

I, 2, 2. The gods exclaimed: "Brahmo3m, Subrahmo3m."

Comm.: "Subrahmom": lacks the significant n (of Subrahmaṇyā).

I, 2, 3. (Called by the gods) Āditya went to them in the shape of a raincloud preceded by a crane and he hurt them (the Asuras) with rain, thunderbolt and lightning.

Comm.: "Āditya": Indra identical with the sun.

I, 2, 4. As to this, some say: "Is the Subrahmaṇyā female, male or neuter?" One must answer: "all."

I, 2, 5. Because it approached like a raincloud preceded by a crane, therefore it is male. Because it approached with rain and thunderbolt, it is female. Because it approached with lightning, it is neuter. Therefore one may say: "it is all."

Comm.: The word raincloud is male; rain, female etc.

I, 2, 6. As to this, some say: "Is the Subrahmaṇyā an ṛg-verse, a yajus-formula or a sāman?" One must answer: "all". Her name Subrahmaṇyā is like that of an ṛc, therefore she is an ṛg-verse. This mantra is forsooth a formula, therefore it is a yajus-formula. The makers of sāmans use it like other sāmans, therefore it is a sāman. So one may say: "it is all."

Comm.: The word "ṛg-verse" is female, "formula" male, etc.

"mantra": the nīgada is one of the types of mantras, formulas of the type "yajus", but recited aloud by the adhvaryu. They admonish to perform some sacrificial act.

I, 2, 7. Having called the Subrahmaṇyā in the above way he makes the sacrificer pronounce (formulas) for destroying the Rākṣasas.

I, 2, 8. "This Thou art, Subrahmaṇyā; the earth lies down as a quarter ¹ of Thee here", he says; with this he wards off all Asuras and Rākṣasas on the earth. "This Thou art, Subrahmaṇyā; the intermediate space exists as a quarter of Thee here", he says; with this he wards off all Asuras and Rākṣasas in the intermediate space. "This Thou art, Subrahmaṇyā; the sky exists as a quarter of Thee here", he says; with this he wards off all Asuras and Rākṣasas in the sky. "This Thou art, Subrahmaṇyā; the quarters are a quarter of Thee here", he says; with this he wards off all Asuras and Rākṣasas in the quarters. "That which is beyond the space, is Thy fifth foot", he says. Beyond the space is the place of Brahman; this is what he says with this. "Therefore, milk for us juice and refreshing food" ², he says. Then (Subrahmaṇyā) milks for him juice and refreshing food. "Give us strength and common food" he says. Then she gives him strength and common food.

1) C-H. p. 65 translate: "La terre est ton pied."

2) Āp. Ś. S. 10, 28, 5 begins with: every time the Subrahmaṇyā is called, the sacrificer whispers, while touching the Subrahmaṇya-priest from behind, the formula: This Thou art etc., and this formula has at the end instead of strength and common food: "Glut, Mut, priesterliches Ansehen, Nahrung" (Caland). Likewise TB. 3, 7, 7, 12—13; C-H. p. 64 f.: the Subrahmaṇya, announced by the adhvaryu, takes his stand inside the vedi with his face turned to the east and utters the S-formula three times, while the sacrificer and his wife touch him from behind. Every time the sacrificer answers: "This Thou art etc." (About this touching see note to II, 10, 11). For rajas (space) see T. Burrow, BSOAS. 12, p. 645 ff.

I, 2, 9. The name of that sāman, viz. Subrahmaṇya, is Brahmaśrī. Therefore, when the morning-recitation has begun and the sacrifice is not yet finished, the Subrahmaṇya-priest calls the Subrahmaṇyā.

The S-formula is repeated several times during the Agniṣṭoma. For the case in question see CH. p. 134 and 118: after the sacrificing of the omentum and at the request of the adhvaryu the Subrahmaṇya says his formula with the words: "come to the pressing now." The Subrahmaṇyā is called daily on the sacrificial days.

I, 2, 10. He obtains Brahma and Subrahma, who gives this cart (with soma) yoked (with two oxen) to the Subrahmaṇya.

Quoted by Agnisvāmin in Lāṭy. 4, 11, 4; cf. I, 2, 23—24; Drāhy. 1, 3, 1 and his commentator Dhanvin. C-H. p. 52—54: after the unyoking of the oxen the right ox goes to the Subrahmaṇya, the left one, with the cart, to the adhvaryu. According to the Rāṇāyanīyas the cart with the two oxen belongs to the Subrahmaṇya.

I, 2, 11. He who knows thus provides the sacrifice of him (the sacrificer) abundantly with brahman (power) as well as śrī (prosperity).

Comm.: "brahman": the Vedas.

"prosperity": abundance of cattle, sons etc.

Brahman is already in the RV. something that causes increase, that grants prosperity, that strengthens; see J. Gonda, Notes on Brahman, Utrecht 1950, p. 40 ff. For śrī see Gonda, Aspects, p. 176 ff.

I, 2, 12. Then indeed those (who know the expiatory rites) say: "For all that is known and all that is not known, this is the expiatory rite; therefore the sacrificer should appoint (a brahman) who knows thus, his Subrahmaṇya, and not one who does not know thus.

Comm.: "expiatory rite": the very calling of Subrahmaṇyā by the knowing Subrahmaṇya.

The word prāyaścitti and its etymology is "deutschgründlich" discussed by W. Gampert, Die Sühnezeremonien in der altindischen Rechtsliteratur, Prague 1939, p. 25 ff., esp. 28.

I, 3. (The next khaṇḍa deals with the metres and sāmans of the Agniṣṭoma.)

I, 3, 1. The morning-libation has one metre; therefore man, one-

footed, puts forward one foot and stands upon the other.

Comm.: "one metre": the gāyatrī is the metre for all verses belonging to the out-of-doors-laud and the Ājyastotra.

The chants on which the chants at the morning-service are based, viz. SV. 2, 1—9 for the out-of-doors-laud and SV. 2, 10—21 for the Ājya-lauds are all in the gāyatrī metre. Man is mostly called two-footed, e.g. AiB. 4, 3; 5, 19. About the metres in general see E. Vernon Arnold, Vedic metre, Cambridge 1905. The Ājya-lauds are named thus, because the gods won (ājayan) the quarters by them for which they contended with the Asuras (JB. 1, 105).

I, 3, 2. The midday-libation¹⁾ has three metres. Therefore there are three downward prāṇas (vital airs).²⁾

Comm.: "metres": gāyatrī, bṛhatī, triṣṭubh.

"prāṇas": one for passing urine, one for evacuating faeces³⁾, one for ejaculating seed.

1) The base of the midday-pavamāna-laud is SV. 2, 22—24 (in gāyatrī metre), 25—28 (in bṛhatī and satobṛhatī metre, cf. note on I, 3, 21) and 29—34 (in triṣṭubh metre).

2) Mostly there are only two downward prāṇas, e.g. ŚB. 6, 4, 2, 5. See for the vital airs in general Caland in ZDMG. LV p. 261; LVI p. 556; J. Filliozat, La doctrine classique de la médecine indienne, Paris 1949, p. 22 f.; 141 ff.; E. Frauwallner, Geschichte der indischen Philosophie, I, p. 55 ff. Prāṇa and apāna have not always the same meaning: prāṇa means now inspiration, now expiration. "Prāṇa" is AiB. 5, 31, 3 derived from praṇayati: the sun, when rising, leads forward all creatures; therefore they call him prāṇa.

3) See Minard, o.c., § 312 b.

I, 3, 3. (At the midday-pavamāna-laud) Two sāmans are composed to a gāyatrī verse. Therefore one does two things with the lowest prāṇa.

Comm.: "sāmans": gāyatra and āmahīyava.

"two things": when making the passing urine and the ejaculating seed, one.

SV. 2, 22—24 (three gāyatrīs) is sung twice, to the gāyatra- and āmahīyava sāman. From the gāyatrī-metre the gāyatasāman was fashioned (ŚB. 8, 1, 1, 5). The other sāman derives its name from the fact that the creatures cheered (āmahīyanta) Prajāpati after being fed by him. He who knows thus is cheered by his servants who are fed by him (JB. 1, 117). About these etymologies see J. Gonda, Lingua, V, 1, 1955, p. 61 ff., esp. p. 81. For the sāmans in general see the list of works stated in the introduction to Caland's PVB. translation.

I, 3, 4. Two sāmans are made to a bṛhatī verse; therefore one does two things with the upper prāṇa.

Comm.: "sāmans": raurava and yaudhājaya.

"things": expiration and inspiration.

The pragātha (see I, 3, 21) SV. 2, 25—26 is turned into three bṛhatīs, which are sung once to the raurava- and once to the yaudhājaya sāman (i.e. melody). This turning takes place by increasing the total of 76 syllables (bṛhatī has 36, satobṛhatī 40 syll.) with four verse-quarters of eight syllables each: two of the bṛhatī and two of the satobṛhatī. Cf. C-H. p. 307 f. For the rauravasāman see

Grāmegeya 14, 1, 35; the yaudhājayasāman Grām. 14, 1, 36. The rauravasāman was seen by Agni Rūru (JB. 1, 122); it is also connected with ravamāna ("roaring"). According to PVB. 7, 5, 14 f. the yaudhājayasāman derives its name from Indra's thought: in battle (yudhā) we have won (ajaisma). Therefore Indra is called yudhājīti or yudhājīvan ("winner of battle"). With the yaudhājayasāman the gods put the Asuras together, with the rauravasāman they took their property. He who knows thus can do so with his rival (JB. 1, 123). These two sāmans are also used in penances; see W. Gampert, o.c., p. 50.

I, 3, 5. One sāman is made to a triṣṭubh verse; therefore there is one navel only.

Comm.: "sāman": auśana.

"navel": the prāṇa that is in the middle. Man has nine prāṇas, the navel is the tenth (TB. 1, 3, 7, 4).

The three triṣṭubh verses SV. 2, 27—29 are sung to the auśanasāman (Grām. 1, 1, 9; 15, 1, 32). For the navel as the tenth prāṇa see PVB. 6, 8, 3 with Caland's second note. ŚB. 12, 3, 2, 2 the navel is called the thirteenth prāṇa. For the varying number of the prāṇas see Haṃsa Rāja, Vedic Kośa, Lahore 1926, p. 347 f. The word nābhi (navel) is artificially derived from nābheḥ "he has not feared": see Keith's note on AiB. 1, 20, 3 (A. B. Keith, Rīgveda-Brāhmaṇas, Cambr. (Mass.) 1920, p. 122). The prāṇas seen as the ten sons of Caikitāneya, the tenth being the navel, JUpB. 2, 5, 2—11.

I, 3, 6. The navel is the dividing line between the upper and lower prāṇas.

Comm.: The only function of the navel is keeping up life. Thus the midday-libation of the man-like sacrifice takes the place of the prāṇas.....

Cf. the well-known mantra (e.g. Gobhila G.S. 2, 10, 28) prāṇānām granthir asi "you are the knot of the vital airs", said of the navel.

I, 3, 7. And the (laud) succeeding this (midday-pavamāna-laud) is the prṣṭhas.

Comm.: The prṣṭha is the back-part of the torso.

A prṣṭha-laud is a seventeen-versed laud consisting of two chanted stanzas, in br̥hatī and satob̥ratī metre and which become seventeen stotriyā verses by means of repetitions. The sāmans used are ratham̐tara and br̥hat. See further Eggeling III, p. XX.

I, 3, 8. The prṣṭhas consist of br̥hatī verses with one gāyatrī. Therefore the ribs called br̥hatīs and the cartilages of the ribs called br̥hatīs come together at the back.

Comm.: "br̥hatī verses": because here, i.e. in the case of the br̥hat- and ratham̐tara sāman, the br̥hatī preponderates, and śyaita-, naudhasa- and kāleya sāmans also consist of br̥hatīs.

"gāyatrī": the Vāmadevyasāman is made out of a gāyatrī. Therefore a man's ribs are called br̥hatī i.e. very much.

"at the back": viz. at the gāyatrī that takes the place of the back.

The prṣṭha-lands are sung according to SV. 2, 30—38; 30—31, 35—36 and 37—38 are pragāthas; 32—34 is in gāyatrī metre. A myth about the "origin"

of these lauds is found JB. 3, 117. The ribs are identified with the br̥hatīs of 30—31; the cartilages or thoracic vertebrae with those of 35—36 and 37—38; the back with the gāyatrī. If there is an allusion here on the part of the body called br̥hatī (part of the body between the chest and the backbone) too, this must be identical with cartilage. Cf. ŚB. 8, 6, 2, 10: br̥hatīs are the ribs, kakubhs the breast-bone. See Eggeling's note on ŚB. 12, 2, 4, 11. Gāyatrīs are ŚB. 8, 6, 2, 6 identified with the head.

For the br̥hatsāman see Āraṇyagāna 1, 1, 27; śyaitasāman: Grām. 6, 1, 32; naudhasasāman: Grām. 6, 1, 37; kāleyasāman: Grām. 6, 2, 7; vāmadevyasāman: Grām. 5, 1, 25; ratham̐tarasāman: Ār. gā. 2, 1, 21. For the comp. br̥hadratham̐tare see Caland's note on JB. 1, 128 (Das Jaiminiyabrāhmaṇa in Auswahl, Amsterdam 1919). The naudhasasāman derives its name from Nodhas Kākṣivata, who saw it (JB. 1, 147). The śyaitasāman is called so (JB. 1, 148) because Prajāpati spoke: "I have mastered (śyēti..... akr̥ṣīti) these animals", when, created, they left him, but came back at his praising with the śyaitasāman. The kāleyasāman is called so, because the gods drove away (akālayanta) the Asuras with it (JB. 1, 153), or because it was seen by Kālī Vaitadanya (JB. 1, 154). For an etymology of br̥hat and ratham̐tara see e.g. PVB. 7, 6, 4—5. Br̥hat and ratham̐tara were brought down from the gods by Vasiṣṭha and Bharadvāja (RV. 10, 181, 1—2).

I, 3, 9. After the midday-pavamāna-laud comes the Ārbhava-pavamāna-laud.

The Ārbhava-pavamāna-laud is called so, because they do not chant (verses) to the R̥bhuv whom Prajāpati made immortal and to whom he gave a share in the third pressing (AiB. 6, 12).

I, 3, 10. The gāyatrī is the prāṇa, uṣṇih- and kakubh metres the ears, anuṣṭubh the voice, jagatī the eye.

Comm.: the "prāṇa" is threefold: prāṇa, apāna and vyāna. The gāyatrī has three padas. Therefore the gāyatrī is identical with the prāṇa.

"Anuṣṭubh is the voice": ŚB. 10, 3, 1, 1.

The uṣṇih metre consists of two pādas of eight and one of twelve syllables (cf. I, 3, 12). The Ārbhava-pavamāna-laud is sung to the following stanzas: SV. 2, 39—41 (gāyatrī); SV. 2, 42 (kakubh); SV. 2, 44 (uṣṇih); SV. 2, 47—49 (1 is an anuṣṭubh; 2 and 3 are in gāyatrī-metre); SV. 2, 50—52 (jagatī).

I, 3, 11. The rest is prosperity (puṣṭi).

Comm.: "The rest": the akṣarapaṅkti.

"prosperity": the cause of prosperity also of the gāyatrī etc. in I, 3, 8 ff.

The akṣarapaṅkti is a metre of four lines, each containing one dactyl and one spondee.

I, 3, 12. Two sāmans are made to one gāyatrī. Therefore one does two things with the prāṇa: one expires and one inspires. Kakubh and uṣṇih are one metre, (but have) two sāmans; therefore one hears, though having one common hearing, at two sides as it were. Two sāmans are made to an anuṣṭubh verse; therefore one does two things with the voice: one speaks truth and untruth. One sāman is

made to a jagatī; therefore the eyes, though being two, see only one and the same thing, for one does not see a person coming from behind.

Comm.: "one metre", because both have 28 syllables, the difference being that the kakubh has 8-12-8 syllables, the uṣṇih 8-8-12 syllables. To these verses two sāmāns are made: sapha and pauṣkala. To the anuṣṭubh the śyāvāśva- and āndhīgava sāmān are made. To the jagatī the kāvasāmān is made.

The gāyatrīs of SV. 2, 39 are sung to the gāyatra- and to the saṃhita sāmān (Grām. 12, 2, 19). To the kakubh (SV. 2, 42) the saphasāmān (Grām. 17, 2, 5) is sung, to the uṣṇih (SV. 2, 44) the pauṣkalasāmān (Grām. 17, 1, 5). To the anuṣṭubh (SV. 2, 47) and the two gāyatrīs (SV. 2, 48—49) the śyāvāśva- (Grām. 16, 1, 11) and the āndhīgava sāmān (Grām. 16, 1, 12) are chanted. The three jagatīs of SV. 2, 50—52 are sung to the kāvasāmān (Grām. 16, 2, 6). The pauṣkalasāmān is connected with puṣkala "many". JB. 1, 160: originally there were only red cows. Prajāpati could not discern them. By the sāmān he made them with many colours. The śyāvāśvasāmān derives its name from śyāvāśva Arcanānasa (JB. 1, 164). The āndhīgavasāmān was seen by Andhigu Śaktya (JB. 1, 165). The kāvasāmān was seen by Kavi Bhārgava (JB. 1, 166).

I, 3, 13. Then, the next, the yajñāyajñīyasāmān is the head.

The yajñāyajñīyasāmān (Grām. 1, 2, 25) derives its name from RV. 6, 48 beginning in this way: yajñā yajñā vo agnaye. It is ascribed to the seer Bharadvāja (see Eggeling III, p. XIV), and called: the tail (ŚB. 6, 7, 2, 6; PVB. 5, 1, 18). Cf. PVB. 8, 6, 1: the gods divided among themselves the sacred lore (brahma); what pith (rasa) was left became the yajñāyajñīyasāmān. Cf. also JB. 1, 175 f. It is sung to SV. 2, 53—54 and consists of a brhātī and a satobhrātī with resp. 11 and 7 instead of 12 and 8 syllables in the two last pādas. Cf. I, 3, 21.

I, 3, 14. He becomes the head of his circle who knows thus.

"Head" is explained by the Comm.: "śreṣṭhaḥ (the distinguished (among his own people))"; see Gonda, Aspects, p. 203.

I, 3, 15. The other limbs of the body are at the underside as it were, the head at the upperside; under him are the others, as it were, his circle; he who knows thus stands as it were above his circle.

I, 3, 16. Justly one calls a sacrifice a sacrifice. (Therefore) one calls it sacrifice. "He indeed is born, has taken off his amnion and is fit for the function of priest who recites this Veda." When he recites this Veda, one listens to him and says: "he has studied"; thereby he becomes truly born.

Comm.: He who teaches the Veda that explains the sacrifice, has a fruitful birth. The amnion is the cover of the embryo. With the word amnion is meant the ignorance with regard to the sense of the Veda that represents the amnion and covers the Veda (embryo). He becomes famous and his birth auspicious with regard to sacrifices and places for sacrificing.

I, 3, 17. At the morning-libation in the gāyatrī one syllable is wanting¹⁾: (this is) for the sake of procreating offspring, for from a small space²⁾, so to say, offspring is born.

Comm.: At the out-of-doors-laud in the gāyatrī, "Lords, join in a song to him" (RV. 9, 11, 1; SV. 2, 1) one syllable is wanting, because the second verse-part "to the juice purifying itself" has only seven syllables. In the same place (SV. 2, 1) "with brilliant lustre" is a gāyatrī wanting one syllable. Thus, too, in one of the Ājya-recitations³⁾ of the hotar the verse-part: "you with fuel" (RV. 6, 16, 11; SV. 2, 11) is a gāyatrī. There the third verse-part: "flame up highly, youngest one" has seven syllables. The verse-part: "Mitra and Varuṇa, (sprinkle) our (pasture)" (RV. 3, 62, 16; SV. 2, 11) has seven syllables. The verse of the acchāvāka⁴⁾: "Indra and Agni! come to the pressed one" (RV. 3, 12, 1; SV. 2, 19) is a gāyatrī too. There the second verse-part: "by my songs to the excellent cloud" has seven syllables. There are still more examples. Thus daily all offspring is born from a hidden and small space.

1) The stanzas stated in the note on I, 3, 1 have, all of them, a pāda of seven instead of eight syllables because of the application of the saṃdhi-laws; cf. AiB. 6, 9, 4.

2) Nyūnād "from a small space" is translated by Eggeling I, p. 281 as "from the lower part."

3) The Ājya-lauds are composed to eight stanzas; see C-H., e.g. p. 236 ff. A myth about their name is given AiB. 2, 36: In the morning the gods kept conquering (the Asuras) by the Ājyas (-recitations). In that they kept conquering (ājayanta āyan) by the Ājyas that is why the Ājyas have their name (Keith).

4) The acchāvāka (invitor) is a priest subordinate to the hotar and charged with the third Ājya-recitation. He performs his duty at the soma-sacrifice after the other priests and participates separately in the libation; cf. C-H. p. 262 and 220.

I, 3, 18. In the āmahīyavasāmān the gāyatrī is wanting one syllable: for procreating offspring, for from a space that is, so to say, small, offspring is born.

Comm.: In such a manner as follows: in the gāyatrī: "Above is the birthplace of your (intoxicating drink)" (RV. 9, 61, 10) one syllable is wanting because the second verse-part: "(the drink) that is in heaven, I take on the earth" has seven syllables etc.

Cf. the note on I, 3, 3. All three gāyatrīs have a pāda of seven syllables.

I, 3, 19. (At the midday-pavamāna-laud) in the gāyatrī at the Vāmadevya-prṣṭha-lauds one syllable is wanting. This is the world of the sacrificer, for he is in the centre of the sacrifice.

Comm.: The sacrificer remains sitting in his place without being approached by others.

The Vāmadevyasāmān is used in the centre of the sacrifice.

The Vāmadevya is the second *prṣṭha*-laud; cf. C-H. p. 314: the singers, sitting in the *sadas*-hut, murmur the three *gāyatrī*-verses RV. 4, 31, 1—3 (SV. 1, 169) to which the Vāmadevya-*laud* is composed and which have, all three, one *pāda* of seven syllables. The *adhvaryu* touches water, takes two blades of grass, and “brings” the *laud*. The *brahman* invites (the *prastotar*) to begin the chant saying the eighth *stoma*-part (*bhāga*): “The *Anvā* thou art; for the night thee; quicken the night; incited by *Savitar*.....” (PVB. 1, 9, 8). (See also Renou, *Vocabulaire*, p. 113, s.v. *prasava*). Before “yoking” the *laud* the *udgātar* directs his thoughts towards cows, horses, goats, sheep, rice and barley. The way of execution is the *garbhīṇī* (C-H. p. 308, cf. PVB. 2, 7, 1) which makes a *saptadaśa* or seventeen *stotriyās* from the three *stotriyās* of the text: 1st three repetitions of the first stanza, one of the two others. 2nd one repetition of the first stanza, three of the second, one of the third. 3rd once the first, three times the second, three times the third stanza, being 17 in total. The *prayogas*, handbooks for the practice of the Vedic ritual, of the SV. (Bibl. Ind. III, p. 89 f.) give the form. The end of the *laud* and what follows upon it is similar to that of the *midday-pavamāna-laud* (C-H. p. 279 ff.).

I, 3, 20. In the *saṃhitasāman* the *gāyatrī* is wanting one syllable, at the expiration and inspiration. From a space that is small, as it were, expiration and inspiration issue.

The *saṃhitasāman* (Grām. 12, 2, 19) is composed to the three *gāyatrīs* of SV. 2, 39—41 (cf. the note on I, 3, 10), the third of which has a *pāda* of seven syllables.

I, 3, 21. In the *yajñāyajñīyasāman* two syllables are wanting in order to emit the *prāṇas* (at its *pragātha*).

Comm.: In the *satobṛhatī*: “the child of Force” (RV. 8, 44, 13) two syllables are wanting because the third verse-part has eleven and the fourth seven syllables.

A *pragātha* is a complex of two sung stanzas (in *brhatī*- or *kakubh*- and in *satobṛhatī* metre) transformed into three by repetition and intertwining (*pragathana*) of verse-quarters (*pādas*). The *brhatī* metre has 36 syllables; the *kakubh* has three *pādas* of resp. 8, 12 and 8 syllables; the *satobṛhatī* has four *pādas* of resp. 12, 8, 12 and 8 syllables. The name *pragātha* is explained JB. 3, 41: the gods took (*pra*) the juice from the stanza (*gātha*).

I, 3, 22. Should one blow into a filled (leather bag), it would burst, if the (liquid) gives way, and if not, the air will run out (of it).

Comm.: The syllables wanting are an advantage: at all three pressings syllables are wanting in the *gāyatrī*.

PVB. 5, 10, 2 speaks of a filled leather bag: if no dismissal out of it is made, the year is like a leather bag (filled with air); if they do not practice dismissal (of the ritual of certain days from the year-rite, cf. line 1 and Caland's note) they would die of strangury; cf. JB. 2, 393 “when one sprinkles into a full bag, this will be broken or torn”; TS. 7, 5, 6, 2 “he who pours (liquid) into a full (bag) wastes the liquid; he who pours out from a full (bag) pours breath into it” “if they did not leave out a day, the year would fall asunder, just as a skin bag tied tightly (presumably so tight that it bursts) falls asunder, and they would be ruined.” Klemm wrongly translates: “wenn (der Hauch) zurückkäme” instead of “zurückginge”, as the subject is the liquid that fills the bag.

I, 3, 23. As for this they (the experts) say: these are the *udānas* of the pressings and (the wanting of syllables of the *gāyatrī* etc.) is the emitting of the *prāṇas*.

Comm.: “these”: the *prāṇas* being the *gāyatrī* etc. that are connected with the three pressings by their wanting of syllables.

To Eelsingh (p. 193) this place is obscure, just as it is to Klemm because he says nothing about it.

I, 4. (The fourth *khaṇḍa* deals with the ceremonies before the morning-recitation at the *vyotīṣṭoma* on the day of *soma*-extraction, and the *viśvarūpa*-verses.)

I, 4, 1. “O *adhvaryu*, the *udgātar* says, by no means may you begin the morning-recitation for the *hotar* before having told me.”

Comm.: “before”: cf. Drāh. 2, 4, 8 (Lāṭy. 1, 8, 5).

Cf. J.S.S. 8, 1, 4. C-H. p. 133: before the *adhvaryu* “brings” the morning-recitation, the *udgātar* says to him: “do not “bring” the morning-recitation before having announced it to me.” When the *hotar* has taken the place where he is to recite, the *udgātar* passes him in order to sing the *viśvarūpa*-verses, enters the *havidrhāna*-shed, together with the sacrificer, by the frontdoor and sits down against the left wheel of the southern cart with his face turned to the north, the sacrificer with his face turned to the west. The latter says: “sing the *viśvarūpa*-verses to me.” He answers: “This would exceed the parallel number of the *stomas* of the *catuṣṭoma* and there is neither *graha* nor recitation here. For this reason I shall not sing them.” — The *graha* is the *vasatīvarī*-waters, the *śastra* of this (water) is the morning-recitation. Therefore the equilibrium would not be broken more than in the other *sāmans* inserted. Sing them therefore to me. The *udgātar* then sings the *sāman* to the *paṅkti* SV. 2, 1178: I yoke the voice with a hundred stanzas, I sing in a thousand ways: the *gāyatrī*-, *trīṣṭubh*- and *jagatī*-metres, all the assembled forms are chosen as dwellings by the gods. This chant is three times repeated, but *aniruktam* (see note on II, 1, 22). The sacrificer accompanies mentally. For the melody see Bibl. Ind. V, p. 336 and Lāṭy. 1, 8, 9. The *Subrahmaṇya* repeats his formula (cf. C-H. p. 118), but with substitution of *adya* *sutyām*. For the morning-recitations see C-H., appendix I, p. 417 ff.

I, 4, 2. The *adhvaryu* tells him.

I, 4, 3. He, being called for, goes. He goes out by the eastern door to the two *havidrhāna*-carts.

Comm.: “door”: of the *havidrhāna*-shed, where the h. carts stand. The two *havidrhāna*-carts carry the oblation that is the *soma*-plants.

About the *havidrhānas* see C-H. p. 80 and esp. Kāty. 8, 3, 21—24. One of the two carts must be a little higher than the other; both should have been used before, but cleansed with care. The highest cart is brought by the *adhvaryu*, the other by the *pratiprasthātār* (assistant of the *adhvaryu*); the latter makes it turn at its right side northward of the *śālā* (i. e. the provisional abode of the sacrificer). The *adhvaryu* turns westward before the *āhavanīya*-fire, then, turning it equally at its right side, he stops his cart south of the *śālā*. Thereupon each places it before the *śālā* on the *mahāvedi* with the fore-part inside but the wheels outside, resp. right and left. One fits the wagon-cloths on it and the

adhvaryu sprinkles them with water consecrated without formula, saying: "belonging to Viṣṇu be purified for Viṣṇu." Cf. ŚB. 3, 5, 3, 15: the soma-cart belongs to Viṣṇu (see Gonda, Aspects, p. 95).

I, 4, 4. Leaning against the left wheel of the right havirdhāna-cart and facing the north he sings the viśvarūpa-verses.

Comm.: "viśvarūpa-verses": the lauds arisen from the combination of gāyatrī and pragātha to the pañkti: "I yoke the voice with a hundred feet" (SV. 2, 1178). He takes a seat without pronouncing a mantra, but continuing the lauds. The rule for the singing of the viśvarūpa-verses is optional, just like that for the ṣoḍaśigraha (i.e. a libation consisting of 16 cupfuls of soma)¹⁾. Thus Drāh. 2, 4, 6—7. When the sacrificer tells him to sing the viśvarūpa-verses, the udgātar must refuse this, because there would be an excess in the congruence in number of the stomas²⁾ at the catuṣṭoma³⁾ and because there is an absence of graha and recitation. The graha (cupful of soma) is the vasatīvarī-waters, the recitation is the morning-recitation. Otherwise there is an excess in the full number of the four stomas (with nine, fifteen, seventeen and twenty-one verses) of the Agniṣṭoma, as was mentioned in PVB. 16, 1, 8: "it has 190 stotriyā-verses", but at the singing of the viśvarūpa-verses there would be too many verses. For the singing (by the udgātar) not the order "sing" of the sacrificer is the most important factor, but the performance, in the right way, of the said grahas and recitations. The udgātar may even sing without the order of the sacrificer.

1) Cf. Āp. Ś. S. 12, 18, 20.

2) A stoma designates the number of chanted verses either during a whole day of the Soma-sacrifice or during a part of it. The regular stomas are the trivṛt (nine-versed), pañcadaśa (fifteen-versed), saptadaśa (seventeen-versed) (ekaviṃśa (twenty-one-versed), pañcaviṃśa (twenty-five-versed), triṇava (twenty-seven-versed), trayastriṃśa (thirty-three-versed), catuṣcatvāriṃśa (forty-four-versed) and aṣṭācatvāriṃśa (forty-eight-versed) (Caland, PVB. p. 18).

3) "Catuṣṭoma" is said of an Agniṣṭoma consisting of four parts, i.e. in which the first laud (stotra) is composed of four verses and in which the number of verses of the following lauds increases each time by four, in this way: 4—8—12—16—20—24 called respectively out-of-doors-laud, ājya-laud, midday-pavamāna-laud, prṣṭhalaud, ārbhava-pavamāna-laud and agniṣṭoma-laud, cf. Eggeling V, p. 329. There is a similar arrangement for the ṣoḍaśin-stoma, which has one laud and one recitation (śastra) more than the ukthya (which has fifteen lauds and recitations).

I, 4, 5. The laud is the kṣatriya-class, the recitation is the vaiśya-class. By the kṣatriya-class he makes him (the sacrificer,) a vaiśya-class which obeys his power. The singing of the viśvarūpa-verses serves (these purposes:) the very beginning of laud and recitation, and the not falling asunder, and the continuing of life.

Comm.: As the kṣatriya-class protects the rites (the laud is equal

to it). Their laud must be accompanied by singing and mantras, in contradistinction to that of the vaiśya-class, because that is a cause of success of the rite.

A stotra or laud is the chant, by three priests, of a certain number of ṛcas (verses), set to melody i.e. chanted according to the numerous melodies or ways of chanting (sāmans) which are recorded in the Grāmegeyagāna or in the Āraṇyageyagāna of the Sāmavedic texts. The Agniṣṭoma has twelve lauds; out-of-doors-laud, four ājya-lauds, midday-pavamāna-laud, first prṣṭha-laud, second prṣṭha- or vāmadevya laud, third prṣṭha- or naudhasa laud, fourth prṣṭha- or kāleya laud, ārbhava-pavamāna-laud, yajñāyajñīya-laud. See also B. Essers, Vāc. Assen 1952, p. 41 f.

I, 4, 6. Glāva Maitreya¹⁾ used to say: this morning I shall alter the separation of good and bad²⁾. He used to sing in the sadas-hut³⁾ the viśvarūpa-verses on the fast-day⁴⁾ (before the sacrifice) with his face turned northward.

Comm.: "fast-day": the Agnisomiya-day in the last watch before the morning-recitation.

"in the sadas": he looks at the shed for the soma-vehicles.

1) Glāva Maitreya is also mentioned ChUp. 1, 12 where he is said to have gone out for study of the Veda awaiting the udgātha connected with the dogs, for the purpose of obtaining food; PVB. 25, 15, 3 he is a prastotar.

2) Cf. PVB. 7, 5, 4: "The āmahiyava is not only a creation of creatures (i.e. a means to get children and young cattle) but also a separation of good and bad (in order that the good, the better (viz. the gāyatrī and the two other metres) may not be mixed up with the bad, the inferior (viz. the anuṣṭubh, sprung out of the feet))."

3) About the sadas see C-H. p. 97 f. (making of the sadas-hut): when the post, the biggest, is erected, the adhvaryu, the pratiprasthātār and their assistants pass on to the erection of the others in their respective holes. These, according to certain authorities, should reach up to the navel of the sacrificer. Upon these the nine roofs are placed, made of reed just as for the shed of the carts. First the middle, next, the two side-roofs, the eastern and the western one, etc. While the roof is placed on the central post, the udgātar says in a low voice: "you are the celestial coverlet, the one that is called the continuous, the shade of all men; hail to you, do not hurt me." Thereupon he lets go the post and leaves the sadas. The circumference of the sadas is enclosed with straw-mats leaving open only the eastern and western entrances. In doing so the adhvaryu recites TS. 1, 3, 10 = RV. 1, 10, 12. The performance is made in the same way as for the havirdhāna-vehicles, but in the yajus the name of Viṣṇu is replaced by that of Indra. When the sadas is completed, the adhvaryu touches it saying: "you are the object of Indra, you for Indra" (TS. 1, 3, 1).

4) The upavasatha or fast-day precedes the ceremony, e.g. the day before the pressing (sutya) at the Soma. Properly: the fact of spending the night at the ritual fire with various observances, cf. Renou, J. A. 1943—45, p. 124; C-H. p. 77.

I, 4, 7. Then there is a censure: "Adhvaryu, after the singing of which laud has the hotar recited the morning-recitation?" Then he should say: "I have done my special duty; ask the hotar!" "Hotar,

after the singing of which laud have you recited the morning-recitation?" Then he should say: "I have done my special duty; ask the udgātar!" "Udgātar, after the singing of which laud has the hotar recited the morning-recitation?" Then he should say: "I have done my special duty, I sang what had to be sung."

I, 4, 8. If they (the critics) say to him (the udgātar): "Darkness you have sung indeed, not light,"

I, 4, 9. he should answer: "With what light (has come), therewith is light; with what the ṛg-verse (has come), therewith is light; with what the gāyatrī (has come), therewith is light; with what the metre (has come), therewith is light; with what the sāman (has come), therewith is light; with what the deity (has come), therewith is light. Light I have sung, not darkness, but I shall strike you with darkness in the form of evil. Then he strikes them (the critics) with darkness in the form of evil.¹⁾

Comm.: He, the udgātar, repeatedly asked by them, should speak thus: With what light — light, i.e. the energy, identical with the sun — has come, (therewith) light has become brilliant; with what the ṛg-verse (has come), therewith is light i.e. becomes with a distinct number of syllables; or with the word ṛg-verse is meant the bases of the ṛg-verses.

"sāman": the character of the sāman is ardour (TS. 3, 2, 9, 3). After having done so before, he must sing the lights (also) at the singing of the viśvarūpa-verses. Drāh. (2, 4, 17—22; Laṭy. 1, 8, 14) has explained: if he sings the viśvarūpa-verses, he must also sing the lights. When the morning-recitation is finished, the aponaptrīyasūkta²⁾ comes. Before this the (adhvaryu) should, — having stopped the hotar speaking, or after the sound him which he utters at the taking of the spoonful of the first libation (āgrayaṇagraha)³⁾, while he takes the filter, or after going to the place where the out-of-doors-laud is sung⁴⁾, — sing mentally⁵⁾, before the out-of-doors-laud, the gāyatrāsāman, each repeated three times, to the words: "Agni is light, light is Agni, Indra is light, light is Indra, Sūrya is light, light is Sūrya." Before reciting the aponaptrīyasūkta the udgātar must say to the hotar: "stop the morning-recitation", and also sing the lights.

1) For the jyotirgāna, which was not entered in the Vocabulaire du rituel védique by Prof. Renou, see C-H. p. 166, where the same is said as in the Comm.; Oldenberg, Religion, p. 110.

2) The aponaptrīyasūkta consists of verses taken from RV. 10, 30, 1—9 and 11 recited by the hotar during the drawing of water for the preparation of the soma, in a tone slightly less high than the closing-verse of the morning-recitation. See CH. p. 139; AIB. 2, 19.

3) The first libation (āgrayaṇagraha) is a soma-rite of the third pressing. It is

done in four pourings; see C-H. p. 335: after the libation of the graha for the Adityas (C-H. p. 332 f.) the filter is exhibited by the prathihartar (singer of the part of the sāman after the prelude) alone, who, for this purpose, enters the shed of the carts according to the same rite as the prastotar at the midday-pressing: the filter is this time exhibited on the pūtabhṛt (a kind of vessel which receives the soma-juice after it has been strained). Then the first libation is taken in four pourings. For the rest of the ritual see C-H. p. 165 f.: the adhvaryu pours back provisionally into another bowl the remainder of the upāṃśu and antaryāma (first and second grahas of soma, see e.g. Eggeling II, p. 244 and 256 ff.; Haug, II, p. 118) which he has re-collected in the āgrayaṇasthāli. He fills the latter vessel by twice pouring out the bowl into which he has put the remainder and from the soma poured out into the vessel by the unnetar, saying, always in a low voice, TS. 1, 4, 10 a-b: "Ye gods of whom there are eleven in the sky, eleven on earth, eleven sitting in the sea with greatness, do ye accept the sacrifice here. Thou hast been taken: to the All-gods thee; accepted, I take thee." Then, still in a low voice, three times the sound him and: "Soma purifies itself, Soma purifies itself, for this brahman, for this prince etc., for me, for supremacy". Here ends the obligation of being restrained in speech. Therefore the adhvaryu says aloud (TS. 1, 4, 10 a-b): "You are the first libation, the good first libation, incite the sacrifice, incite the sacrificer, protect the pressings, that Viṣṇu may protect you, and you, protect the rural community with your vital energy." He wipes the sthāli with the strainer and puts it back into its place: "there is your resting-place: you for all the gods." (C-H. p. 336:) After that three times, aloud, the himkāra and the yajus: Soma purifies itself.

4) The place where the out-of-doors-laud is sung, is situated outside the sadas-hut in the northern part of the great sacrificial ground (mahāvedi), south of the pit.

5) Mentally (manasā) is contrary to niruktam (see note on II, 1, 22), because the two ways of singing cannot be applied together; the right explanation is given by Dhanvin on Drāh. 2, 4, 21 (Eelsingh p. XXXII).

I, 4, 10. (After repeating the first verse-part of the viśvarūpa-verses) he says: "I yoke the Voice with a hundred feet." With a hundred feet indeed is the Voice, with a hundred feet the ṛg-verse; thereby the udgātar makes himself and the sacrificer gain a hundredfold.

Comm.: The ṛg-verse has many feet specified in gāyatrī etc.

See note on I, 4, 1.

I, 4, 11. (After repeating the second verse-part) he says: "I sing the sahasravartanīsāman." The sāman has a thousand ways of singing. By this the udgātar makes himself and the sacrificer gain a thousandfold.

Comm.: He should sing the sāman in many ways specified in the chanted interjections (stobha) etc.

Stobha is modification (in the form of interjections, words and groups of words) which the ṛc undergoes in order to be adapted to the requirements of the melody: that which is added to the syllables of the ṛc and which has other syllables than those of the ṛc. Eggeling, III, p. XXIII calls it a musical ejaculation. See also note to ŚaṣṭvB. III, 10, 10.

I, 4, 12. (After repeating the third verse-part) he says: "(The

viśvarūpa-verses) are composed in gāyatrī-, triṣṭubh- and jagatī metre." The morning-pressing indeed is in the gāyatrī metre ¹⁾, the midday-pressing is in the triṣṭubh metre, the evening-pressing in the jagatī metre. Thereby he sets the pressings in order ²⁾ according to place and character.

1) "The morning-pressing is in the gāyatrī metre" etc.: for parallels see e.g. ŚB. 4, 2, 5, 20; ChUp. 3, 16, 1. 3. 5.

2) kṛp- "to set in order" see S. Schayer in Zs. f. Buddhismus VI, 2 (1925), p. 282: the sacrifice reflects the cosmic order, and conversely the priest sets by the sacrifice actively the world in order.

I, 4, 13. (After repeating the fourth verse-part) he says: "All forms (nidhanas) ¹⁾ are brought together." Thereby he brings together ²⁾ all property for himself and the sacrificer.

Comm.: "brought together": i.e. made to be present complete.

1) Nidhana is the finale sung by the three singers together.

2) Sambharati means "to bring together, procure materials or ingredients esp. for a sacrifice"; see Minard, o.c., § 291 b.

I, 4, 14. (After repeating the fifth verse-part) he says: "The gods made themselves an abode (: the pressings)."

Or: the gods have put their complacency into these metres (C-H. p. 134 note).

I, 4, 15. In him the sacrifice makes itself an abode who knows thus.

I, 4, 16. The Asitamṛga Kaśyapa ¹⁾ used to be udgātars. Once a brahman selected the young and learned Kusurubinda ²⁾, son of Uddālaka, for the office of udgātar ³⁾. Then the Asitamṛga Kaśyapa spoke: "This one takes the office of priest away from us. Come on, let us curse ⁴⁾ him." And they went to him to curse him. Then he said: "Brahmans, hail to you! This morning I have finished the sacrifice, but just as things of a tribe of nomads are damaged or broken, and are fixed later on again, so I fixed the sacrifice. Therefore I shall be thus at the head of the sacrifice. Thereupon they made the sound him ⁵⁾ and got up with the words: "Who has told him so?"

Comm.: "office of udgātar": for singing the udgītha.

"just as": a skilled man repairs a house etc. of a village, so I shall arrange the sacrifice. The sacrificer has charged me with this to avoid imperfection.

1) AiB. 7, 27, 2 the Asitamṛgas win the soma-drinking from the Bhūtaviras.

2) Curse and self-justification of Kusurubinda Auddālaki are also mentioned JB. 1, 75 (with Caland's note in: Das JB. in Auswahl, Amsterdam 1918, p. 304).

3) The udgītha is the third of the five parts (or the fourth of the seven parts) in which a sāman is divided (cf. III, 1, 22—23); cf. also ChUp. 1, 1, 2. Renou, in his "Vocabulaire" p. 40, says: „udgītha is the name of the second part (in fact, the most important) of the sāman (or the third, if one takes the him-sound of

the beginning into account)." Perhaps the meaning of I, 4, 16 is, that after the singing of the jyotirgānam the sacrifice is concluded and no remarks about mistakes in the ritual can be made (Elsingh, p. 194). This part of the jyotirgānam is otherwise played by the tūṣṇīm śaṃsa (the silent praise, cf. AiB. 2, 31: the gods concluded the sacrifice in silent praise.....

4) The Comm. explains "curse" by "let us ask him something."

5) The attention may be called to a slight difference between anusamāvahed (text) and anusamādadhē (Comm.).

6) The him-sound is a formula introducing a litany and generally consisting of "him" (three times repeated), uttered by the hotar.

I, 5. (The next khaṇḍa deals with the conditions which the brahman must meet; the way by which he must emendate mistakes of other priests; the formula bhūr, bhuvaḥ, svaḥ; and some expiatory rites.)

I, 5, 1. Indra disclosed the uktha-soma-sacrifice to Viśvāmitra, the brahman to Vasiṣṭha. "Uktha is the word", thus to Viśvāmitra. "Brahman is the thought", thus to Vasiṣṭha.

Quoted by Agnisvāmin on Lāṭy. 4, 9, 1. Cf. JUpB. 3, 15 (ed. Oertel) and the corresponding note p. 240. Ukthas are called the three additional recitations in the evening. They are another name for śastra and form part of the ukthya-soma-sacrifice consisting of 15 lauds and 15 separate recitations.

Formerly, only a member of Vasiṣṭha's clan could be "brahman"; the reason why is suggested by Caland WZKM. 14, p. 124.

About the fight between thought and word see S. Lévi, La doctrine, p. 30 f.

I, 5, 2. Therefore this above brahman belongs to Vasiṣṭha's clan. Comm.: Only he possesses brahman.

I, 5, 3. One should make, then, somebody knowing thus or a man of Vasiṣṭha's clan a brahman (-priest).

I, 5, 4. Therefore, just as with a two-wheeled cart one attains every direction desired, one obtains by the two-wheeled sacrifice the desire entertained.

Comm.: "cart": the wheels are word and thought.

Thus it is said AiB. (5, 33, 2): "How is the office of the brahman performed?" "By the three Vedas" he should say. He that blows (i.e. Vāyu, the wind) here, is the sacrifice ¹⁾; it has two paths, word and thought, for that is the sacrifice: it proceeds by word and thought ²⁾.

1) Cf. ŚB. 1, 9, 2, 28; 3, 1, 3, 26.

2) AiB. 2, 37 the sacrifice is called the two-wheeled chariot of the gods, cf. ChUp. 4, 16, 1: the wheels of the sacrifice are thought and word.

I, 5, 5. Thought (manas) is equivalent to the prāṇas ¹⁾. In that he speaks, thereby he gives the thought a foundation in the word. Therefore, just as one does not come forward in any direction with a one-wheeled cart ²⁾, that is how these matters stand (i.e. one

does not attain one's object if the brahman speaks).

1) Cf. ŚB. 14, 3, 2, 3: the overlord of the prāṇas, doubtless, is the manas, for in the manas all prāṇas have their firm abode.

2) ChUp. 4, 16, 3: a single-wheeled chariot rolling along comes to grief (G. Jha).

I, 5, 6. During the time that they are occupied with the ṛg-verses, the yajus-formulas, and the sāmans the brahman ¹⁾ must strive to be restrained in speech.

Comm.: "they": the hotar, adhvaryu and udgātar.

Drāh. 12, 2, 31—34 (Lāṭy. 4, 11, 1—3), however, says: when the praṇīta-waters ²⁾ are brought (by the adhvaryu from the householder's fire to the north of the eastern (Āhavanīya-) fire the brahman should be restrained in speech until the pouring-out of these waters. When these waters are brought the brahman should be restrained in speech until the cry "haviṣkṛt, come" or from the formula of the tuft-of-grass-rite until the firewood which belongs to the departure. Whether the adhvaryu and hotar move or not, in general he should be restrained in speech. Until the placing of the fire-wood there is, even if the adhvaryu and the hotar have no actual occupation, no freedom to speak for the brahman, but even then he should be restrained in speech generally.

1) The text-places dealing with the brahmatvam for the soma-sacrifice, are enumerated by Caland in WZKM. 14, p. 119. Cf. also Drāh. 12, 2, 31—34.

2) The praṇīta-waters are brought from the householder's fire north of the eastern fire. They serve for preparing the cake and the pap, also for cleansing the filters. The wooden cup, in which they are brought, is called praṇīta-praṇayana, one of the instruments of the darśa (new-moon's festival).

I, 5, 7. Prajāpati created these three Vedas. Being created they did not satisfy him. He pressed them. From them flowed what is called bhūr, bhuvah svaḥ. Bhūr flowed from the ṛg-verses; that became this world. Bhuvah flowed from the yajus-formulas; that became the intermediate space. Svar flowed from the sāmans; that became the heavenly space.

Cf. e.g. ChUp. 4, 17, 3. Notice the high place attributed to the sāmans, because this brāhmaṇa belongs to the SV.

I, 5, 8. Therefore, when (the hotar etc.) does something to excess (or defectively) with regard to an ṛc, the brahman must go around the householder's fire and pour out an oblation into the fire exclaiming: "bhūḥ hail!" The householder's fire is this world, the Rgveda is this world. By this he provides this world and the Rgveda abundantly with essence specific to them. When (the adhvaryu) does something to excess (or defectively) with regard to a yajus-formula, the brahman must go around the fire in the south and pour out an oblation into the fire exclaiming: "bhuvah hail!" The fire in the south is the intermediate space, the Yajurveda

is the intermediate space. Thereby he provides the intermediate space and the Yajurveda abundantly with essence specific to them. When (the udgātar) does something to excess (or defectively) with regard to sāmans, the brahman must go around the eastern fire and pour out an oblation into the fire exclaiming: "svaḥ hail!" The eastern fire is heaven, the Sāmaveda is heaven. Thereby he provides heaven and Sāmaveda abundantly with essence specific to them.

Cf. Lāṭy. 4, 11, 4; ChUp. 4, 17, 4—6.

Anvāhāryapacana, another name for the dakṣiṇāgni, is the fire, on which one cooks the rice left over after the preparation of the cakes and intended to serve as a sacrificial gift for the priests at the new-moon's festival. The rice is called anvāhārya "which is to be brought in addition" (Renou, Vocabulaire).

I, 5, 9. Therefore, at whatever rite something is done to excess (or defectively), in each case the brahman must pour out an oblation into the respective fire in regular course. Thus the sacrifice of the sacrificer has not been spilled and the exclamation svagā ¹⁾ (which expresses the desire for prosperity) is spoken over it.

1) Or "svargā"? This exclamation occurs also ŚB. 1, 8, 3, 11; 21.

I, 5, 10. The sacrifice flows off by spilling or breaking (of vessels) in three ways: one third to heaven to the gods, one third to the intermediate space to mankind, one third to the earth to the fathers.

I, 5, 11. This (spilled substance) he must touch (by way of appeasing) saying the words: "The sacrifice has gone to heaven to the gods; riches must reach me from there. The sacrifice has gone to the intermediate space to mankind; riches must reach me from there. The sacrifice has gone to the earth to the fathers; riches must reach me from there. To whatever place the sacrifice has gone, from there riches must reach me." ¹⁾ Hereby he provides himself and the sacrificer abundantly with essence specific to them.

1) Eggeling II, p. 413 translates: "to whatever world the sacrifice has gone, thence happiness has come to me" and remarks that this sentence is treated as if it were a part of the sacrificial formula to which it is attached in the saṃhitā. The supposed mistake he suggests to lie in the omission of "iti" in the Brāhmaṇa.

I, 5, 12. (Communicating its contents he mentions this in order to explain the pouring out of water upon it while uttering a verse belonging to Viṣṇu and Varuṇa as a propitiatory rite for sacrifice and oblation:)

By this (pouring-out) Varuṇa brings the sacrifice nearer to Viṣṇu.

The Comm. and K. Klemm, Das Śaṣṭiṣabrahmaṇa, Gutersloh 1894, p. 78 take etad to yajñam, though the Comm. remarks that the genders differ.

I, 5, 13. If during the sacrifice something is done to excess (or defectively), one must pour out water upon it while uttering the words: "by the force of both of which the spaces are supported,

both of which (are) by their power the most powerful and vigorous, (both of which) reign, unapproachable by their power, to Viṣṇu and Varuṇa it has gone at the morning-invocation. Hail!" Thereby indeed he provides himself and the sacrificer abundantly with essence specific to them.

Comm.: Because Varuṇa places the sacrifice near Viṣṇu (cf. I, 5, 12) the sacrifice is, when the pouring out of the vessels has been performed with the ṛg-verse belonging to Viṣṇu and Varuṇa — who must be invoked early — completed.

Cf. AiB. 7, 5, 4: Viṣṇu guards that part of the sacrifice which is ill-sacrificed, Varuṇa that which is well-sacrificed. It serves for propitiation of both (D. Hoens, *Śānti*, thesis Utrecht 1951, p. 41 with note 171!). Verily (the ṛc belonging to Viṣṇu and Varuṇa serves) to appease both of them. See also J. Gonda, *Aspects of early Viṣṇuism*, Utrecht 1954, p. 79.

I, 6. (The sixth khaṇḍa deals with some expiatory rites.)

I, 6, 1. When the priests sacrifice beyond the virāj (i.e. h.l. Agniṣṭoma) they exert themselves (in vain) while striving for virāj (a high rank) in the other world. And when they practise deceit and sacrifice below the measure they exert themselves (in vain) while striving for virāj in the other world. The good karma of those who exert themselves thus disappears, for in the other world they cannot dispose of that which they had not made when passing away from this world.

Comm.: "virāj": the number ten because of (AiB. 3, 41, 4): the virāj has ten syllables. It is a laud of the jyotiṣṭoma with four stomas. The full number of the stotriyās is given (PVB. 16, 1, 8): this jyotiṣṭoma has 190 stotriyā-verses which make the virāj complete. Therefore the virāj is the number ten, because decades complete the virāj. When one praises beyond the virāj one does not attain virāj, i.e. a high position or food — because of (SB. 8, 3, 2, 13) "the virāj is food —". The expiatory rite, by means of an oblation into the eastern fire while exclaiming: "svaḥ, hail" mentioned above (I, 5, 8), when one does something to excess (or defectively) with regard to the sāmāna, is valid here also.

In an ordinary Agniṣṭoma the morning-pressing contains one out-of-doors-laud (consisting of nine stotriyā-verses) and four ājya-lauds (each cons. of fifteen stotriyās); the midday-pressing contains: the midday-pavamāna-laud (cons. of fifteen stotriyās) and four pṛṣṭha-lauds (each cons. of seventeen stotriyās); the third pressing contains the ārbhava-pavamāna-laud (cons. of seventeen stotriyās) and an agniṣṭoma-laud (cons. of twenty-one stotriyās). The total of these is 190 stotriyās. As the number ten (the virāj-metre has as many syllables) is contained in 190, the ordinary sacrifice is identified with the virāj-metre; cf. SB. 1, 1, 1, 22 with Sāyaṇa's comm.; 2, 3, 1, 18; 4, 4, 5, 19. The virāj is a Vedic metre of four pādas of ten syllables each (cf. III, 7, 12 comm.). The number ten

connects the virāj also with other things e.g. the ten prāṇas (SB. 11, 1, 2, 3). For the virāj see Gonda, *Aspects*, p. 187 and the literature given there (note 45); the word means, inter alia, "pre-eminence, high rank, dignity", and "a particular Vedic metre."

I, 6, 2. Uddālaka Āruṇi used to say this: how would it be possible to sacrifice for oneself or another and be on the one hand distressed at the failure and on the other rejoiced at the success of it?

For Āruṇi's conception of the sacrifice cf. SB. 4, 5, 7, 9: why should he sacrifice who would think himself the worse for a miscarriage of the sacrifice? I, for one, am the better for a miscarriage of the sacrifice.

I, 6, 3. I should sacrifice at the right time for myself and at the right time for another because I am rejoiced at the failure of the sacrifice and because I am rejoiced at its success.

For "yo 'ham" see J. Gonda, *Lingua* IV, 1 (April 1954), p. 37.

I, 6, 4. (Another than I would not sacrifice for himself or another at the right time). Even if one should exclude him from the very wish for the obtaining of which he sacrifices, I should attain more success, as I have appointed a doctor (of the sacrifice)."

Comm.: "wish": the fruit of the sacrifice.

"doctor": a brahman knowing expiatory rites.

"success": wishes worth obtaining.

The brahman as the physician of the sacrifice is often found e.g. AiB. 5, 34, 2; SB. 14, 2, 2, 19.

I, 6, 5. An expert used to say: as long as the hotar is occupied with the ṛg-verses, so long the sacrifice is with the hotar and his assistants. As long as the adhvaryu is occupied with the yajus-formulas, so long the sacrifice is with the adhvaryu and his assistants. As long as the udgātar is occupied with the sāmāna, so long the sacrifice is with the udgātar and his assistants. The sacrifice is with the brahman during the time (the others) pause.

I, 6, 6. Therefore the brahman must strive to be restrained in speech in that pause.

I, 6, 7. If he speaks from carelessness he should think of the mystical utterance (of the names of the seven worlds): "bhūr, bhuvah, svaḥ" in his mind,

On this line Āp. Ś. S. 14, 8, 4 is based: when he makes a sound from carelessness, he should whisper the verse addressed to Viṣṇu (TS. 1, 2, 13 e) and the mahāvyaḥṛti and after that be restrained in speech again. About the mahāvyaḥṛti or mystical utterance of the names of the seven worlds see Bühler in SBE. II, p. XLVIII and 181; cf. SB. 12, 4, 1, 8: for these utterances are all-expiatory (see also the comm. on I, 6, 17). About their origin as the first words of Prajapati: SB. 11, 1, 6, 3.

I, 6, 8. Or the Viṣṇu-verse: "Through this (Universe) Viṣṇu strode" (RV. 1, 22, 17).

About the strides of Viṣṇu see J. Gonda, *Aspects*, p. 55 ff., esp. p. 62 at the top.

I, 6, 9. A monkey leapt upon a tree with some stalks of the measured King (Soma).

Comm.: "monkey": Indra in the figure of a monkey because I, 6, 16 the monkey is spoken of as "Maghavan" (a name of Indra).

A story of Indra in the form of a monkey stealing a sacrificial cake is mentioned JB. 1, 363 (Oertel in JAOS. 26, p. 192). About the meaning of markaṭa see Weber, *Omina und Portenta*, p. 355.

I, 6, 10. Āruṇi lifted up the (soma-stalks for the) oblation and said: you shall either throw them down or fall down dead yourself. Comm.: "lifted up": for an expiatory rite.

I, 6, 11. He (the monkey) said: "what are you going to sacrifice?"

I, 6, 12. "An expiatory rite."

About the expiatory rite see W. Gampert, *Die Sühnezeremonien in der altindischen Rechtsliteratur*, Prague 1939, index, p. 276.

I, 6, 13. "What kind of expiatory rite?"

I, 6, 14. "An expiatory rite for everything."

I, 6, 15. "What kind of expiatory rite for everything?"

I, 6, 16. "The great Vyāhṛti, Maghavan." And he (the monkey) answered: "So be it, Āruṇi, but how did you know that a monkey took away the stalks, when you uttered the recitation while occupied with the oblation?"

I, 6, 17. Thereupon he, (Āruṇi) said: "This is the expiatory rite for all things known and unknown."

Comm.: The great Vyāhṛti is the expiatory rite for all things he has done consciously or unconsciously, too little or too much and for which there is no special expiatory rite prescribed.

"Known and unknown": for the complementary-antithetical character of ca — ca see J. Gonda in *Mnemosyne* 7 (1954), p. 177 ff.; cf. I, 1, 1.

I, 6, 18. Therefore he should perform only this one.

I, 6, 19. Or (an oblation) while uttering the words: "that part of the sacrifice which is done wrongly, consciously or unconsciously, make amends for that (part) of it (the sacrifice), O Agni, for you know what is proper. Hail!" Or (an oblation) for Prajāpati, whilst uttering the mantra: "Prajāpati, no other than Thou comprises (or: is superior to) all these beings born. May we obtain what we desire if we sacrifice to Thee, may especially we be lords of riches. Hail!" Thereby he provides himself and the sacrificer abundantly with essence specific to them.

See Caland, *WZKM*. 14, p. 117.

I, 6, 20. And if at the sacrifice some earthenware vessel is broken, he is to touch it with the words: "earth has gone to earth, mother has gone to mother too. May we prosper with sons and cattle (Āp. Ś. S. 3, 20, 9; K. Ś. S. 25, 5, 29). Let him be destroyed who hates us." Thereby he provides himself and the sacrificer abundantly with essence specific to them.

Comm.: "earthenware": that is earth in another form.

"earth — mother": because of (RV. 6, 51, 5) "heaven is father, earth is mother."

Cf. PVB. 9, 6; MS. 1, 4, 13.

I, 7. (The seventh khaṇḍa deals with the pap for Soma.)

I, 7, 1. Thereby they kill King Soma, as it were; he perishes so to say, when they press him. For him they prepare this Anustaraṇi-cow: the pap for Soma. Therefore an Anustaraṇi-cow is prepared for every person (after his death).

Comm.: The Anustaraṇi-cow is given to (i.e. placed next to the limbs of) every dead person in order to take him across the Vaitaraṇi-river. (TS. 6, 6, 7, 1:) "One kills the Soma when it is pressed."¹) The preparing of the pap for Soma is the same thing as slaughtering an Anustaraṇi-cow²) for a dead person. If he should sacrifice upon the northern part or in the centre (of the sacrificial ground) he would cause a conflict for the gods. Therefore he must sacrifice upon the southern part.

The ghee being poured out upon the pap for Soma³) which has been left from the sacrifice and is contained in a vessel, the looking thereat is dealt with here with an explanation of the meaning.

1) The idea of killing Soma by pressing it, is often found in the Brāhmaṇas e.g. TB. 6, 4, 4, 4. See also S. Lévi, o.c., p. 170.

2) About the Anustaraṇi-cow which is not the same as the Vaitaraṇi-nadyuttarikā (Elsingh p. XXXII) see Caland, *Altind. Todten- und Bestattungsgebräuche*, Amsterdam 1896, p. 8; 20 ff.

3) The pap for Soma is e.g. sacrificed at the third pressing; see C-H. p. 362—366.

I, 7, 2. When the Sādhyā-gods¹) held a sacrificial session, sand got into their eyes. Then they went to Indra (and said): "How is it that these who must be known to you, could get sand in their eyes?" Then he gave them yellow ghee upon the pap for Soma. They turned their eyes thither²) and began to see. He begins to see with unclouded eyes who knowing thus turns his eyes to the pap for Soma.

Comm.: (AiB. 3, 32, 5—6) The hotar must, after having taken the pap for Soma, turn his eyes towards it before the udgātar and his assistants. Some offer the pap first to the udgātar and his assistants

but he should not do so." "The sayer of *vaṣaṭ* eats first all the foods," the Aitareyabrāhmaṇa-author used to say; in this way therefore the sayer of *vaṣaṭ* must turn his eyes to it first; then they give it to the udgātar and his assistants.

1) The Sādhyā-gods are a class of celestial beings created after the gods and who guard one of the four regions. See S. Lévi, o.c., p. 62; A. Macdonell, Vedic Mythology, Strassbourg 1897, § 45; Agn. on Lāṭy. 2, 10, 6—7.

2) For the looking at the pap for Soma see C-H. p. 364: in the midst of the pap the adhvaryu makes a hole, pours ghee into it and looks at it: if he does not see himself in it he pours out abundantly ghee into it; but if his image does not yet appear to him, it means that his life draws to a close. — A sick man can also try the experience: "if he does not see himself, he should murmur TS. 6, 6, 7, 2: whether my mind has gone to Yama or whether it has not yet departed, by way of King Soma, we will strengthen it in us." Some add: you are the healer of the heart and of the energy, you are the giver of a good colour: give me the good colour. The adhvaryu brings the pap to the hotar who, if he follows the Aitareya-rite, looks at the pap and recites: your eye, that is which is in the sky, which (p. 365) is in the eagle, by which you have conquered from Ahi (the serpent of the sky, the demon Vṛtra) the unique kingdom, which is the long infinite eye of Aditi, that Soma, who sees man, must give to me. If he does not see himself when looking at the pap, he murmurs: you are the healer of the heart etc. and RV. 1, 89, 8: "may we hear with our ears propitious sounds, O Gods, and see with our eyes propitious sights, O divine ones. Having sung your praises could we attain, with firm limbs and body, the age which the gods have assigned us." After that he anoints himself both his eyes with his thumb and ring-finger. The hotar of the Kauṣītaki-rite adds: "you are the guardian of the eye, guard my eye."

I, 7, 3. Who, though fit for eating food, yet does not eat food, must go to the right part of the *sadas*-hut and commence eating the remainder of the pap for Soma being there. Food leaves him (or: goes to others) who, though fit for eating food, yet does not eat food. For him the fathers are the foreign world. Especially by the food fit for those foreigners (or: other people) he eats food, he becomes a food-eater.

Comm.: "Who": when the udgātar like a child does not eat food, he must eat the pap for Soma left of the oblation.

"fathers": by the udgātar's eating the fathers are satisfied too. Therefore he eats, as he is fit for eating food, by eating food fit for human beings, i.e. the pap for Soma, food, not only in this but also in the next world.

"Jana" means foreign people; cf. PVB. 16, 6, 8: "Among a foreign people he dwells the three next days" (Caland, with note !); Āp. S. S. 9, 11, 4 *jane deśāntare* "in der Fremde" (Caland).

One should keep in mind that the pap is sacrificed to Soma connected with the fathers (C-H., p. 363; RV. 8, 48, 13: "you, Soma, united with the fathers, you have stretched yourself out in length and breadth of heaven and earth; may we therefore bring a sacrifice to you, O Indu, and pay homage to you").

CHAPTER TWO

II, 1 to 3. (The first three khaṇḍas of the second chapter deal with the stotriyā-verses of the out-of-doors-laud.)

II, 1, 1. Prajāpati desired ¹⁾: "I wish to be many, I wish to have offspring." Therefore he sang this *retasyā* ṛg-verse wrapped in a *sāman*. If he should sing the ṛg-verse without a *sāman* ²⁾ he would make a bone without flesh ³⁾; if he should sing the *sāman* without the ṛg-verse, he would make flesh without a bone. Therefore he sings the ṛg-verse wrapped in the *sāman*. Therefore a human being is born covered with flesh, skin and hair.

Comm.: "many": indifferent forms, motionless (i.e. plants) and moving creatures. The *retasyā* is the first *dhur* ⁴⁾; in connection with this the *retasyā* is also an ṛg-verse. He sang the ṛg-verse (RV. 9, 11, 1; SV. 2, 1 a); "Join, lords, in a song to him (Soma)." If he should sing the ṛg-verse without a *sāman*, he would make the ṛg-verse without flesh, and if he should sing the *sāman* without ṛg-verse he would make the *sāman* without support.

1) For similar desires of Prajāpati see Deussen, o.c., p. 181 ff.

2) Cf. JUpB. 1, 15, 3 with Oertel's note (p. 229). See for the relation ṛc — *sāman* e.g. ChUp. 1, 1, 5 "this indeed is a couple: speech and *prāṇa*, (the source of) ṛc and *sāman*." ChUp. 1, 6, 1: "this earth is ṛc, fire is *sāman*; this *sāman* rests upon this ṛc; hence the *sāman* is chanted as resting upon the ṛc."

3) Cf. JB. 1, 259.

4) Dhurs are modifications at the singing of five or six *gāyatrī*-verses at the out-of-doors-laud; cf. JB. 1, 107 with Caland's note 3. See also II, 3, 5.

II, 1, 2. Three times he must lengthen by *pluti*.

Comm.: In the ṛg-verse (RV. 9, 11, 1 b; SV. 2, 1 b): "For the Soma pressed" (*pavamānāyendave*) he must apply *pluti* to each of the three syllables *pa*, *va* and *va*. Thus *Drāhyāyaṇa* (Lāṭy. 7, 12, 3): "Three times he lengthens (a syllable) of the *retasyā*; thus: *pā3vā3mānāyendavā3*."

Cf. C-H. p. 178, n. 35; p. 467 where *ṢaḍvB.* II, 1, 2 is quoted. It still concerns the first stotriyā of the laud. See also JUpB. 1, 5, 6: when the out-of-doors-laud is performed he should lengthen this in his mind. (Oertel: "he should take up (the cup) with the mind").

II, 1, 3. These worlds are three in number; to obtain these worlds (sc. he must three times lengthen by *pluti*). For three, seed is ejaculated.

Cf. PVB. 8, 7, 14; TS. 5, 6, 8, 4: there are three kinds of seed: father, son, grandson.

II, 1, 4. He must not make the sound *hiṃ*.

Drāh. 3, 4, 23 with *Dhanvin*, who quotes the *ṢaḍvB.*; Lāṭy. 1, 12, 8; J. S. S.

11, p. 13, line 9; C-H. p. 178, n. 36: the *hiṃ*-sound which serves here for *pratihāra* (see note on I, 4, 9) is not chanted, but is only uttered mentally in the first stanza; cf. PVB. 7, 1, 5 with Caland's note.

II, 1, 5. The sound *hiṃ* is the thunderbolt. Seed is powerful as it were. If he should make the sound *hiṃ*, he would with the sound *hiṃ* — which is a thunderbolt ¹⁾ — divide the ejaculated seed ²⁾.

1) Cf. JUpB. 2, 8, 3; KauṣB. 3, 2; 11, 1.

2) See however Āp. Ś. S. 5, 25, 11: he approaches his wife, being restrained in speech, after having made the *hiṃ*-sound (see Caland). Cf. PVB. 8, 7, 13: for after the *hiṃ*-making the seed is implanted.

II, 1, 6. As for the metre it is a *retasyā*. As for the deity it belongs to Prajāpati. Thinking of all this he must sing with this (*retasyā*), for all this (the Universe) is the seed.

Comm.: The *retasyā*, the first *ṛg*-verse (of the out-of-doors-laud), is metrical, i.e. it is a *gāyatrī*. As it was chanted by Prajāpati (it belongs to him). Ait. Ār. 2, 1, 3: "The gods rose out of the seed of Prajāpati, the rain rose out of the seed of the gods, the medicinal herbs rose out of the seed of the rain."

In the first and second khaṇḍa of this chapter macrocosmos and microcosmos are connected (cf. II, 4—7; II, 10).

	<i>chandas</i>	<i>devatā</i>	<i>macrocosmos</i>	<i>microcosmos</i>
II, 1, 6.	<i>retasyā</i>	Prajāpati	<i>idaṃ sarvaṃ</i>	<i>retas</i>
II, 1, 9—10.	<i>gāyatrī</i>	Āgni	<i>prthivī</i>	<i>prāṇāpānaṃ</i>
II, 1, 14—15.	<i>triṣṭubh</i>	Indra	<i>antarikṣam</i>	<i>cakṣus</i>
II, 1, 20—21.	<i>jaḡatī</i>	Sūrya	<i>dyaus</i>	<i>śrotram</i>
II, 1, 23—26.	<i>anuṣṭubh</i>	Prajāpati	<i>idaṃ sarvaṃ</i>	<i>ā bahutamāt puruṣāt</i>
II, 1, 29—30.	<i>pañkti</i>	Soma	<i>diśaḥ/ṛtavaḥ</i>	<i>pratiṣṭhā</i>
II, 2, 4.			<i>annādyam</i>	
II, 2, 8.	<i>retasyā</i>			<i>manas</i>
II, 2, 12.	<i>anuṣṭubh</i>			<i>vāc</i>
II, 2, 13.	<i>pañkti</i>			<i>samānodāna</i>

For the building of the magic universe see S. Schayer, Zs. f. Buddh. 1925, p. 284 ff. It is not clear why metre and deity are given here. Eelsingh (p. 198) says: of SV. 2, 1, 1—3 the metre is *gāyatrī* and the deity Soma Pavamāna. That the metre is *retasyā* and the deity Prajāpati applies perhaps to the *ṛc*, which is provided with stobhas etc. and prepared for the *sāman*.

II, 1, 7. He sings the second (*ṛg*-verse: "(The Atharvans have mixed) your milk with sweet (milk)" (RV. 9, 11, 2; SV. 2, 2)).

II, 1, 8. Of this *ṛg*-verse he intertwines two syllables standing next to each other: the last syllable of the middle verse-quarter and the first syllable of the last verse-quarter.

Comm.: "of the middle verse-quarter" i.e. "the Atharvans have mixed" (Atharvāṇo aśīśrayur).

"of the last verse-quarter" i.e. "the divine, for the god, that which is longing for the god" (*devaṃ devāya devayuh*). Lāṭy. 7, 12, 4 shows the intertwining: "Atharvāṇo aśīśrāde3yurvaṃ 'devāya devayu."

For II, 1, 8—29 cf. Lāṭy. 7, 12, 4 to 7, 13, 6.

II, 1, 9. Intertwined, the *prāṇa* and the *apāna* create offspring.

The second dhur is II, 3, 2 identified with *prāṇa*.

II, 1, 10. As for the metre it is a *gāyatrī*, as for the deity it belongs to Agni. Thinking of the earth he must sing with the following *ṛg*-verse.

Comm.: "the earth" is identical with the dwelling-place of the fire.

Agñ. on Lāṭy. 7, 12, 4 (where ŚaṣvB. II, 1, 8 is quoted) says: the usual name of the *retasyā*, which is the last (verse), is a *gāyatrī*; this is not a substitute of the *chandas*. Agni and *gāyatrī* are often connected, e.g. ŚB. 1, 8, 2, 13; 6, 6, 2, 7. For Prajāpati's assignment of the metres to the gods, in general, see AiB. 3, 13.

II, 1, 11. He sings the third (*ṛg*-verse: "purify yourself to the happiness of our cow" (RV. 9, 11, 3; SV. 2, 3)).

The last quarter of RV. 9, 11, 3 runs as follows: śāṃ rājann ośadhibhyaḥ.

II, 1, 12. This he sings with force as it were, at the top of his voice, as it were.

II, 1, 13. He makes two syllables in the last part of this (*ṛg*-verse) brilliant.

Comm.: Drāh. (= Lāṭy. 7, 12, 6—9) in quoting this brāhmaṇa gives a different explication: he must pronounce the two syllables coming after the *hiṃ*-sound, loudly, thus says Gautama; the syllables *ṣā* and *dhā*, says Dhānaṃjayya. The syllable after the *hiṃ*-sound must be sung loudly, thus thinks Gautama; the two syllables *ṣā* and *dhā* must be sung loudly before the *hiṃ*-sound, thus thinks Dhānaṃjayya.

II, 1, 14. By doing so he connects the eye. Therefore the eye is connected.

Comm.: By making the two syllables brilliant he connects them with the concept *prāṇa*.

Cf. II, 3, 2; ŚB. 9, 2, 2, 5.

II, 1, 15. As for the metre it (this *ṛg*-verse) is a *triṣṭubh*, as for the deity it belongs to Indra. Thinking of the intermediate space he must sing with the following *ṛg*-verse:

Agñ. on Lāṭy. 7, 12, 5 "explains": *triṣṭubh* is the usual name. A connection between Indra and *triṣṭubh* is mentioned KauṣB. 3, 2; 22, 7; ŚB. 6, 6, 2, 7.

II, 1, 16. He sings the fourth *ṛg*-verse (:"with brilliant lustre" (RV. 9, 64, 28; SV. 2, 4)).

II, 1, 17. He sings, stopping, as it were, each time after four syllables of this ṛg-verse, up to twelve syllables.

II, 1, 18. The jagatī has verse-quarters of twelve syllables. The jagatī is cattle. He has his foundation in cattle.

II, 1, 19. He makes four syllables in the last part of this ṛg-verse brilliant.

Comm.: Gautama says: two syllables before the him-sound, two after it. (He makes brilliant the four syllables) somāḥ śukrāḥ ("the bright soma-drinks"), thus says Dhānamjaya.

II, 1, 20. By doing so he connects the ear; therefore the ear is connected. There are two ears and two echos. Therefore man hears in all directions. Both in going away or coming near he hears.

Comm.: The ear is connected with the number four.

Cf. II, 3, 2. The translation "echo" is given by Apte in his dictionary and by the Comm. It should be preferred here to the "hearkening to" of Monier Williams.

II, 1, 21. As for the metre it (this ṛg-verse) is a jagatī, as for the deity it belongs to Sūrya. Thinking of the sky he must sing with the following (ṛg-verse):

Agn. on Lāṭy. 7, 12, 9: jagatī is the usual name. Jagatī and Sūrya are connected e.g. KauṣB. 25, 4 and 7.

II, 1, 22. He sings the fifth (ṛg-verse: "incited by the inciters" (RV. 9, 64, 29; SV. 2, 5)). This he sings with a slur as it were. Comm.: The fifth ṛg-verse should be performed with four different slurs: one slur after the him-sound, three before it. The meaning is: he should, even after the three slurs before the him-sound, sing the final syllable with a slur.

According to Lāṭy. 7, 13, 1 f. there is a difference of opinion whether the expression "he sings this ṛc nirukta as well as anirukta" refers to all dhurs or to the last one only. As five stotriyās are treated, the name dhur probably applies only to the first five verses of the out-of-doors-laud. Cf. II, 2, 3; 3, 2; 3, 5. Renou's Vocabulaire does not deal with "dhur" in this sense. The name dhur is "etymologized" JB. 1, 107. See also note 4 on ṢaḍvB. II, 1, 1.

II, 1, 23. As far as the remotest descendant he eats food. He becomes an eater of food who knows thus (and sings with a slur). Comm.: He eats food that extends up to a far offspring.

II, 1, 24. (This ṛg-verse) he sings nirukta as well as anirukta. Comm.: This means: this gīti (metre of four syllables) has four slurs. These he should sing with a slur so as to pronounce them in regular course and so as to utter them mentally nirukta and anirukta. Drāh. (Lāṭy. 7, 13, 3) says: "the second verse-quarter of this ṛg-verse he should say nirukta and in the third verse-quarter the fifth and sixth syllable"; the first four syllables being anirukta.

The alteration means that after the him-sound he should sing anirukta again.

This is exposed in II, 2, 12 by: high and low, as it were, he should sing her (the fifth dhur). An explanation of aniruktagānam is given C-H, p. 178: the udgātar sings the words of the prelude etc., which he is supposed to sing solo, only mentally: from the prelude of each verse he replaces each syllable of his part of the sāman or of the chant (ārcikagānam) by the syllable "o" sung resp. in the same time and to the same note as the corresponding syllable of the chant. A specimen is found on p. 180 (udgitha).

II, 1, 25. (In this ṛg-verse) they enjoy the words (uttering them) in the nirukta way; they live upon the anirukta of them. He enjoys the words and lives upon them who knows thus. (Or: (In this ṛg-verse) they enjoy the nirukta of speech, they live upon its anirukta.) Comm.: In this verse they enjoy the silent recitations of the words which is here meant by "nirukta" by means of unquoted and quoted (Veda words).

The fifth dhur is II, 3, 2 identified with vāc.

II, 1, 26. As for the metre it (this ṛg-verse) is an anuṣṭubh and as for the deity it belongs to Prajāpati. Thinking of all this he should sing with this (ṛg-verse); for all this (i.e. this Universe) lies in the sphere of Prajāpati.

Comm.: "anuṣṭubh": because it is identical with the number four, the four verse-quarters being the four metres because of their being past, future and present.

Agn. on Lāṭy. 7, 12, 13 "the name is anuṣṭubh." For an identification of gāyatrī and anuṣṭubh see KauṣB. 10, 5; 14, 2; 28, 5. For a connection between anuṣṭubh and Prajāpati see PVB. 4, 5, 7: Prajāpati is of anuṣṭubh-nature (note Caland's note 2).

II, 1, 27. He sings the sixth (ṛg-verse: "particularly, O Soma, for our wellbeing" (RV. 9, 64, 30)).

II, 1, 28. Of this ṛg-verse he sings two syllables every time in a rising tone up to six syllables.

Comm.: Dhānamjaya reads "saṃjagmāno dāyivā kāvā", Śaṇḍilya "kāvā3".

The RV.-text reads saṃjagmāno divāḥ kaviḥ "having united yourself, O seer of the sky"; SV. 2, 6 b reads s. divā kave.

II, 1, 29. There are six seasons. He has his foundation in the six seasons.

Comm.: Because time divided into periods is the cause of all things born.

The number of seasons into which the year is divided, is three (SB. 3, 4, 4, 17), five (PVB. 13, 2, 6; ṢaḍvB. III, 1, 23), six (SB. 1, 2, 5, 12), seven (SB. 9, 3, 1, 19). See further Thibaut, Astronomie (in 'the Grundriss der ind. ar. Phil.) p. 10 f.

II, 1, 30. As for the metre it (this ṛg-verse) is a paṅkti, as for the deity it belongs to Soma. Thinking of the quarters he should sing with this (ṛg-verse).

The paṅkti is a metre of 5×8 syllables.

II, 1, 31. And here, as it were, and in the hereafter he (is), and here (and in the hereafter), as it were, he goes according to his desire who sings a triṣṭubh at the morning-pressing at which a gāyatrī is used, who sings a jagatī, who sings an anuṣṭubh and who sings a paṅkti.

Comm.: Thus he obtains, here and in the other world, because of the word ca — the threefold repetition from respect — the object of his desires according to his desire.

For the threefold repetition see the note on I, 1, 8.

II, 1, 32. He sings two gāyātrasāmans joined (i.e. one after another).

The seventh and the eighth verse of the out-of-doors-laud are meant.

II, 1, 33. By doing so he obtains the prāṇa, for the gāyātrasāman is the prāṇa; by this he attains the path as the gāyātrasāman is the path.

Cf. PVB. 7, 1, 9 "the gāyatra is the prāṇa."

II, 1, 34. For the last ṛg-verse he sings one which belongs to the group of the rathamṭarasāmans.

Comm.: Drāh. 3, 4, 25 (Lāṭy. 1, 12, 11) tells a peculiarity here: of this ṛg-verse he should recite after the prelude (prastāva) four syllables in addition, which means: of this last ṛg-verse, which belongs to the group of the rathamṭarasāmans, he should recite, after the prelude from the udgītha etc. with the syllables bha, the four syllables after the manner of the rathamṭarasāman.

Cf. Dhanvin on Drāh. 3, 4, 24: "everywhere the last stotriyā-verse of the out-of-doors-laud should have the characteristics of the rathamṭara", and PVB. 6, 8, 18. Drāh. 3, 4, 24 f. tells how this is done: "the last verse, which has the characteristics of the rathamṭara, does not dismiss its him-sound (i.e. instead of hum ā, the prathihāra of the out-of-doors-laud, cf. C-H. p. 178 note 36, only hum is chanted); the four syllables after the prelude of this verse he should replace by a stobha" viz. (cf. Lāṭy. 7, 11, 6) by the stobha "bhā". The prayogas consulted in C-H. p. 179 take no notice of this peculiarity. The characteristics to be observed at the chanting of the rathamṭara are treated PVB. 7, 7, 9 ff. See Caland's note on PVB. 6, 8, 18.

II, 1, 35. The rathamṭarasāman is the earth¹); (thereby) he gains a firm support on the earth.²)

Comm.: This ṛg-verse is a rathamṭarasāman because of its nature. In this ṛg-verse and sāman he has his foundation or in this ṛg-verse, when chanted, the sacrificer obtains the fruit of his sacrifice.

1) This line is identical with the last part of PVB. 6, 8, 18; 11, 4, 8; 16, 10, 8. The identification mentioned here is frequent e.g. ŚB. 9, 1, 2, 36, where another etymology of rathamṭara is given than in JB. 1, 135.

2) Sāyaṇa did not understand that iyam means "this earth".

II, 2. (The second khaṇḍa deals with the verses chanted in normal order e.g. those of the out-of-doors-laud and those repeated in different ways e.g. in the Ājya-lauds. After that again details are given of the first six verses, their finales and again prescriptions for the way of chanting.)

II, 2, 1. These (above ṛg-verses) serve for going to the world of the gods, because they (are not repeated, and so) turn themselves away from (the singer).

Comm.: "turn": i.e. are sung in the normal order.

Cf. ŚB. 4, 2, 5, 7; PVB. 6, 8, 15 "in view of yonder world they chant the (verses of the) out-of-doors-laud; once only for these is made the him-sound and they are thitherward directed (not repeated), for yonder world is once and for all away from here." See also Caland's note.

II, 2, 2. Owing to their being turned towards (as occurs with the ṛg-verses at the Ājya-lauds) they serve for going to the world of men.

They are sung with repetition; cf. PVB. 6, 8, 16 with Caland's note.

II, 2, 3. He is born indeed, he has taken off his amnion and is fit for the function of priest by whom the dhurs are sung and who knowing thus sings the dhurs. (The singing) spares him after his birth so that he may eat food. Both the udgātar and the sacrificer eat food.

Comm.: The dhurs are only alterations of the gāyatrī and gīti. Therefore the ṛg-verses are also called dhurs.

Lāṭy. 7, 12, 1: "the dhurs of the gāyatra are a modification of the gīti." Probably there are five of them; cf. Śaṅkṛ. I, 3, 16 and the notes to II, 1, 25; 3, 2; II, 2, 14—18 gives the nidhanas of five stotriyā-verses, cf. the note to II, 3, 6.

II, 2, 4. The first dhur he should sing, thinking of food.

II, 2, 5. By this he "puts in" food for the ejaculation of seed.

Comm.: By this singing with a thought (of food) he "holds" food for creating offspring.

II, 2, 6. He should not make the sound him.

II, 2, 7. If he should make the sound him, the sound him, being a thunderbolt, would divide the ejaculated seed.

II, 2, 8. The retasyā-metre is used. The mind is placed.

Comm.: "placed": by Prajāpati because he is the prāṇa.

Cf. II, 1, 6; 3, 2. For the identification of Prajāpati with prāṇa cf. e.g. ŚB. 6, 3, 1, 9; 7, 5, 1, 21.

II, 2, 9. Singing the second verse with a gāyatrī, (and a special?) intonation ¹⁾ he intertwines two syllables standing next to each other: the last syllable of the middle verse-quarter and the first syllable of the last verse-quarter. Intertwined, the prāṇa and apāna create offspring. The gāyatrī-metre is used, prāṇa and apāna are placed.²⁾

1) For āgā see PVB. 13, 10, 8: To Keśin, the son of Dalbha, this (vāraṇatīya-) sāman showed itself (in human form). It addressed him: "Unskilled chanters chant me; let them not chant me." He said: "Reverend Sir, how is thy intonation (āgā)?" "I must be intoned; let him chant me, intonating, as it were, for obtaining firm support." Caland writes in a note: "Probably āgā refers to the strength of tone, or to the pitch of tone in chanting, cf. JUpB. 1, 37 (where three kinds of āgā are distinguished)"; cf. JUpB. 1, 20, 6; 52, 9 f.

2) Cf. II, 1, 7—10. Prāṇa and gāyatrī are connected PVB. 16, 14, 5: "the gāyatrī is breath and a means of procreating" (Caland). Cf. 20, 16, 5.

II, 2, 10. Singing the third verse with a triṣṭubh (and a special?) intonation, he makes two syllables in the last part of this verse brilliant. By doing so he connects the eye; therefore the eye is multicoloured: partly dark and partly white.¹⁾ The triṣṭubh-metre is used; both the eyes are placed.²⁾

Comm.: "makes brilliant": he sings it nirukta after the hiṃ-sound.

1) Cf. II, 1, 11—15. KauṣB. gives red as a third colour of the eye.

2) PVB. 20, 16, 5: the triṣṭubh (-part of the three-day-rite) is the eye-sight.

II, 2, 11. Singing the fourth verse with a jagatī (and a special?) intonation, he makes four syllables in the last part of this verse brilliant. By doing so he connects the ear ¹⁾; therefore the ear is connected. There are two ears and two echos; therefore also, one hears when going away and when coming near. The jagatī-metre is used; the ears are placed.

Comm.: "four syllables": two before and two after the hiṃ-sound, or the four syllables "somāḥ śukrāḥ."

1) Cf. II, 1, 16—21 with notes. See also PVB. 20, 16, 5: the jagatī (-part of the three-day-rite) is the ear of sense.

II, 2, 12. Singing the fifth verse with an anuṣṭubh (and a special?) intonation he should sing it divided into four parts ¹⁾. By doing so the puruṣa (= "man") is born, divided into four parts ²⁾, for power. For power, therefore, he sings in this way (?) after having divided him ³⁾. High and low as it were, he should sing her; the voice is high and low as it were. He should sing her with power as it were. With power as it were man speaks the word. The anuṣṭubh-metre is used; the voice is placed.

Comm.: "into four parts": after four slurs. Because in this world man is born with four parts, viz. feet, torso, hands and head, for power; therefore he sings this anuṣṭubh-verse..... He should sing it nirukta and anirukta by dividing it into parts.

1) The anuṣṭubh is connected with the number four, as it came into existence as the fourth metre, after gāyatrī, triṣṭubh and jagatī (AiB. 4, 28, 6).

2) Cf. II, 1, 22—26. Elsewhere the puruṣa has more parts, e.g. ŚB. 11, 1, 6, 36 (16 parts); AiB. 2, 14 (5 parts). Voice (or: word) and anuṣṭubh are frequently identified, e.g. PVB. 5, 7, 1.

3) The comm. reads "enām" and explains: "the anuṣṭubh-verse." Perhaps the text has a misprint here.

II, 2, 13. Singing the sixth verse with a paṅkti (and a special?) intonation, he sings of this verse every time two syllables in a rising tone up to six syllables. There are six seasons. He gains a foundation in the seasons. The paṅkti metre is used. The samāna and udāna are placed.

Cf. II, 1, 27—30.

II, 2, 14. "Sad" is the finale of the first dhur. For from the seed anything that exists is born.

Cf. ŚB. 12, 4, 1, 7: and seed flows from man and animals, and therefrom everything is generated. About the finales of the first five parts of the out-of-doors-laud see D. J. Hoens, Sānti I, The Hague 1951, p. 92. The finale was always considered to be very important: with the Vaitahavyasāman (SV. 2, 63—65), which has the word okas (house) as a finale, the gods could drive the Asuras out of every house. In the same way everybody who causes his priests to sing this sāman can drive his rivals out of every house (JB. 1, 214).

II, 2, 15. "Sam" is the finale of the second (dhur). For from the seed (all) is born.

II, 2, 16. "Svar" is the finale of the third (dhur). By this one knows heaven.

Cf. ŚB. 6, 7, 4, 5: the third region is the sky.

II, 2, 17. "Idā" is the finale of the fourth (dhur). The idā means cattle; by this he has his foundation in cattle.

Cf. III, 7, 16; PVB. 7, 3, 15 (with Caland's note 1); 14, 5, 31; JB. 1, 133.

II, 2, 18. "Vāc" is the finale of the fifth (dhur); by this all auspicious words sound to him (who sings the finale and), Comm.: To him who sings the finale, all beings speak auspicious words.

Cf. II, 3, 6.

II, 2, 19. who knows thus.

It is clear that in fact II, 2, 19 belongs to II, 2, 18. About the importance of "knowing thus" see J. Gonda, Inleiding, p. 26 (f.): "the purpose of the authors who are speaking in the Brāhmaṇas, is to get acquainted with the potencies and their mutual relations in order to make this knowledge useful for mankind by means of the rite, (which is in vain without this knowledge) and to influence the appearance and behaviour of the potencies", cf. II, 3, 15. See for the concept knowledge in Indian thinking in general Dr. J. Ensink's inaugural address entitled: "Over de verlossende kennis in het indische denken", Groningen 1954. For the finale "ya evaṃ veda" cf. Minard, o.c., § 373; 578. Eelsingh, p. XXXII, translated: "in him who knows thus all good sounds are present."

II, 2, 20. The first (dhur) he should sing with a lengthening, as it were; for, this prāṇa when it is directed downward, is long-drawn. Comm.: "lengthening": i.e. holding it by pronouncing it with pluti.

II, 2, 21. The second (dhur) he should sing with soft articulation, as it were, for, this apāna is with a soft articulation (or: is sonorous)¹⁾, as it were.

1) See L. Renou, Terminologie grammaticale du sanskrit, I, p. 143; III, Paris 1942, p. 62 f. (s.v. ghoṣa).

II, 2, 22. The third (dhur) he should sing with a rising tone, as it were, for, this prāṇa goes up, as it were.

II, 2, 23. The fourth (dhur) he should sing stopping every now and then, for, this vyāna stops, as it were.

II, 2, 24. The fifth (dhur) he should sing partly nirukta partly anirukta, for, this samāna is now nirukta, now anirukta.

II, 2, 25. The sixth (dhur) he should sing in a rising tone, as it were, for, one makes this udāna, which is something rising, go up, as it were. For the last verse he should sing one belonging to the group of the rathamtarasāmans. The rathamtarasāman is this earth¹⁾; herein he gains his foundation.

1) Cf. JB. 1, 130 and PVB. 7, 7, 13; the rathamtarasāman is the chariot of the gods (and this is the earth, cf. PVB. 7, 7, 14) and JB. 1, 146: the r. is this here (i.e. the earth). See also the note to I, 3, 8.

II, 3. (The third khaṇḍa deals with praising the knowledge of the particulars of the dhurs in different ways and the result of the chanting of the dhurs at the ājya-lauds.)

II, 3, 1. The gods and the Asuras contended for these worlds; the gods resorted to Prajāpati.

II, 3, 2. He gave them these dhurs, the prāṇas¹⁾: first the mind, then the prāṇa, the eye, the ear, and the voice.

Cf. PVB. 14, 9, 18 with Caland's notes. Here dhur means "yoke" (cf. TS. 1, 1, 4 d—e; VS. 1, 10).

II, 3, 3. With these five dhurs he made man (puruṣa) and cattle.

II, 3, 4. With this man they overthrew the Asuras; in that they overthrew, that is the dhur-ship of the dhurs (i.e. therefore the dhurs are called dhurs). He overthrows evil in the shape of rivals who knows thus.

II, 3, 5. He who knows the dhur-ship of the dhurs (i.e. why the dhurs are called dhurs), becomes richer in loads than his rival. This is the dhur-ship of the dhurs, that, in spite of their different power, form, metre and deity, they have a common him-sound. This is the

dhurship of the dhurs (i.e. that is why dhurs are dhurs). He who knows thus overthrows the evil in the shape of his rival.

The dhur-ship of the dhurs is based upon the fact that they have a common him-sound; though the first does not begin with him, as the others do, yet its pratihāra (cf. the note to I, 4, 9) is him (C-H. p. 78 note 36). See also JB. 1, 107 (with Caland's note 2) where the gods conquer the Asuras by hanging "Bürde an Bürde?" (dhurādhuram) after having caused this Universe to collide by means of the syllable.

II, 3, 6. To him all auspicious words sound who knows the mahāvratasāman to the dhurs.

About the word mahāvratasāman the PVB. (4, 10, 1—2 with Caland's notes) tells two tales. The mahāvratasāman has five parts: gāyatra, rathamtara, bṛhat, bhadrā and rājana, followed by the great uktha; see Maś. K. S. 2, 10 and Dhanvin ou Drāh. 10, 1, 1. The meaning probably is that the five dhurs are chanted also according to these sāmans. The m. sāmāna is the essential part of the m. day at the end of the gavāmayana (cf. Āp. Ś. S. 21, 17—21; Keith, Śāṅkhāyana Āraṇyaka, London 1908, p. 73).

II, 3, 7. The head is the gāyatrī, the chest is the triṣṭubh, the waist is the jagatī, the feet are the anuṣṭubh. All auspicious words sound to him who knows thus.

Henceforth the chanting of the dhurs at the ājya-lauds. Cf. the note on II, 3, 5. For the first equation cf. ŚB. 8, 6, 2, 3 and 6. For the chest cf. ŚB. 8, 6, 2, 7; it is often identified with concepts of strength e.g. Indra, thunderbolt, strength, power etc.

II, 3, 8. The good fame of him who, knowing thus the dhurs in the above way and practising the observance thereof (i.e. sings them), will come (today), came yesterday (or: comes a day before his own arrival).

II, 3, 9. The observance of the gāyatrī (i.e. the second dhur) results in a good smell; the observance of the triṣṭubh (i.e. the third dhur) is favourable for the sight; that of the jagatī (i.e. the fourth dhur) is favourable for the hearing. (The result of the observance) of the anuṣṭubh is that the udgātar utters an auspicious sound with his voice. This is the observance of all dhurs.

Comm.: The eye therefore is the prāṇa of the triṣṭubh; the ear is the prāṇa of the jagatī; the voice is the prāṇa of the anuṣṭubh.

II, 3, 10. Others say to (an udgātar) who knows this observance: "You have outvied¹⁾ us in the dispute." This (their words) should be disregarded (by him).

Comm.: Though being a conqueror in the dispute to (the observance of) which he is bound, by the greatness of the observance he has not committed an offence by conquering in the dispute.

1) The same expression in JB. 1, 22: "du hast besser Bescheid gewusst als wir" (Caland); cf. PVB. 12, 13, 15. Competitions of learned people were frequent, see Keith, Rel. and Phil., p. 505.

II, 3, 11. For whom (viz. the sacrificer) the dhurs (at the out-of-doors-*laud*) are sung separately, they should be sung together.

At the out-of-doors-*laud* the five dhurs are chanted one after another and so they remain together; at the *ājya*-*lauds* to the first *ṛc* of each *laud* one of the four dhurs is chanted, so that they are separated.

II, 3, 12. When for a sacrificer the dhurs at the out-of-doors-*laud* are sung separately after having been sung together at the *Ājya*-*lauds* in the middle (of the *sadas*-hut), they are sung for him separately as well as together.

Comm.: "sung separately": the finales "sad" and so on sung separately..... *naijitvā*?

"sung together": he must sing the dhurs with only one common finale.

II, 3, 13. If (the *udgātar*) should desire: "may fame fall to the sacrificer's share and may he at the same time obtain offspring according to the direction" and if at the *ājya*-*laud* of the *hotar* he should sing in this way, fame falls to the share of the sacrificer and he obtains at the same time offspring according to the direction.

Cf. Agn. on *Lāty*. 7, 13, 12: to the first verse of the *ājya*-*laud* of the *maitrāvaruṇa*-priest he should chant a *gāyatrī*; he should use the others, *triṣṭubh*, *jagati* and *anuṣṭubh* from the first in the first verse at the *ājya*-*laud* of the *hotar*. This part, called from of old "hoturājyagānam", he should chant at the *ājya*-*laud* of the *hotar* (which is the first *ājya*-*laud*, the one of the *maitrāvaruṇa* being the second; see Renou, *Vocabulaire*, p. 27).

II, 3, 14. If he (an *udgātar*) should desire: "may the sacrificer obtain proper offspring, may the sacrificer be according to the direction" and if he should sing according to the *ājya*-*lauds*, the sacrificer obtains proper offspring and becomes according to the direction.

II, 3, 15. He who knows the dhurs in this way wins an invincible world for himself and the sacrificer. He leads the sacrificer and himself away across death to heaven.

II, 4. (The fourth *khaṇḍa* contains general observations about the functions of the four principal priests.)

II, 4, 1. The (unnetars, i.e. "bringers"¹) bring the fire eastward. Therefore the *hotar* sitting with his face turned eastward, pronounces (to his assistants the invitation (*anvāha*) to start the ceremony). With his face turned eastward he recites the *yājyā*-verse²; with his face turned eastward he recites (to the *adhvaryu* the invitations).

1) For the unnetar see I, 4, 9.

2) The *yājyā*-verse is recited standing by the *hotar* in order to accompany a libation of the *adhvaryu* when the *adhvaryu* has made the invitation by saying:

"hotar, sacrifice (it)." The *y*-verses prescribed at the *prayāja* (name of the five preliminary oblations preceding each *iṣṭi* (oblation of usually vegetable substance)) and *anuyāja* (a series of three oblations following every principal oblation and sacrificed in principle on the *barhis* (the litter of grass strewn on the sacrificial ground on which the gods are invited to seat themselves) to *Narāsaṃsa* and *Sviṣṭakṛt* (see Hillebrandt, *Neu- und Vollmondsopfer*, Jena 1880, p. 134)) are preceded by the words *bhūr*, *bhuvaḥ*; then comes the exclamation *ye3 yajāmahe*, followed by the name of the deity in the accusative; they are concluded by the exclamation *vausaṭ*.

II, 4, 2. Yonder sun goes from east to west; therefore the *adhvaryu* goes from east to west.

About the places of the priests see e.g. *ŚB*. 12, 6, 1, 38; 13, 5, 4, 24 (cf. Eggeling III, p. 108 note). *ĀiB*. 4, 20 the sun is connected with the *hotar*; 4, 41 the moon with the *brahman*; *ŚB*. 12, 1, 1, 3 *Parjanya* with the *udgātar*. According to II, 4, 2 ff.; II, 5—7 and II, 10 the following relations exist:

hotar: *Agni*, voice, *prāṇa* (cf. *ŚB*. 12, 1, 1, 4).

adhvaryu: sun, eye, *apāna*.

brahman: moon, mind (*manas*), *vyāna*.

udgātar: *Parjanya* (i.e. rain), ear, *saṃāna* (cf. *ŚB*. 12, 1, 1, 3).

sadasya: space, space in the eye, space in man.

hotrāsaṃsinaḥ (assistants of the *hotar*): water, water in the eye, water in man.

camasādhvaryus: rays, limbs, hair.

Cf. the note to II, 8, 1; *JUpB*. 3, 33, 1 with note p. 241 (*JAOS*. 16).

II, 4, 3. The moon goes along the south; therefore the *brahman* is seated in the south.

II, 4, 4. Here in the north (*Parjanya*) shines forth most; therefore the *udgātar* sings with his face turned northward.

II, 4, 5. Space lies in the centre of the worlds; therefore the *sadasya* (i.e. the seventeenth priest) is seated in the centre.

The *sadasya* is subordinate to the *brahman* (*Vt. Ś. S.* 11, 3) and supervises the ceremonies (*Ap. Ś. S.* 10, 1, 11; see also Caland's note to 10, 1, 10); his office is optional.

II, 4, 6. Waters (may be) high or low, they may be shallow, they may be deep; therefore the *hotrāsaṃsins* (the assistants of the *hotar*) make (the *laud*) with a recitation with five *ṛg*-verses as well as with one with more (verses).

The assistants of the *hotar* are: *maitrāvaruṇa* (who recites e.g. the second *ājya*-recitation; see C-H, p. 244 f.), *acchāvāka* (cf. I, 3, 17), *brāhmaṇacchapsin* (who is in reality subordinate to the *brahman*, as is the *potar*), *potar* or "purifier", *neṣṭar* (who conducts the wife of the sacrificer and is in reality subordinate to the *adhvaryu*, as is the *āgnidhra*), *āgnidhra* (who keeps up the fires and stands with his face turned southward, sword (*sphya*) in hand). See C-H. § 3.

II, 4, 7. The rays follow the motion of the sun; therefore the *camasādhvaryus* follow the steps of the *adhvaryu*.

II, 5—7. (The *khaṇḍas* five, six and seven contain the formulas

with which the sacrificer notifies the priests to invite him to partake of the soma at the three pressings.)

II, 5, 1. He (the sacrificer) desires to be invited to the morning-pressing for (the vessels of soma) brought near, and used at the beginning of the pressing.

Comm.: "brought near": by the camasādhvaryus.

II, 5, 2. "The hotar for me is Agni (or: Agni is my hotar)¹⁾; he should invite me, (thus he speaks in a low voice²⁾); hotar, invite me", thus (he should speak) loudly.

1) See Essers, o.c., p. 82 f.

2) Cf. Āp. Ś. S. 10, 1, 13 f. where the formulas of ṢaḍvB. II, 10, 2 are quoted. Upāpśu ("sotto voce") and uccaḥ are contrary to each other, cf. ŚB. I, 4, 1, 3.

II, 5, 3. "The adhvaryu for me is the sun; he should invite me; adhvaryu, invite me", thus (he should speak) loudly.

To all following formulas applies what is said at II, 5, 2.

II, 5, 4. "The brahman for me is the moon; he should invite me; brahman, invite me", thus (he should speak) loudly.

II, 5, 5. "The udgātar for me is Parjanya; he should invite me; udgātar, invite me", thus (he should speak) loudly.

II, 5, 6. "The sadasya for me is the space; he should invite me; sadasya, invite me", thus (he should speak) loudly.

II, 5, 7. "The assistants of the hotar for me are the water; they should invite me; assistants of the hotar, invite me", thus (he should speak) loudly.

II, 5, 8. "The camasādhvaryus for me are the rays of the sun; they should invite me; camasādhvaryus, invite me", thus (he should speak) loudly.

II, 5, 9. They invite the above deities by way of the words of the priests.

II, 5, 10. He (the sacrificer) invited by them (then partakes of the spoonful of soma.)

II, 5, 11. The sacrificer is the prāṇa; the sacrificer is now invited to where the world of these deities is.

Comm.: by Agni as hotar etc.

II, 6, 1. He (the sacrificer) desires to be invited to the midday-pressing for (the vessels of soma) brought near (by the camasādhvaryus and) used at the beginning of the pressing.

II, 6, 2. "The hotar for me is the voice (or: The voice is my hotar); he should invite me; hotar, invite me", thus (he should

speak) loudly. "The adhvaryu for me is the eye; he should invite me; adhvaryu, invite me", thus (he should speak) loudly.

"The brahman for me is the mind; he should invite me; brahman, invite me", thus (he should speak) loudly.

"The udgātar for me is the ear; he should invite me; udgātar, invite me", thus (he should speak) loudly.

Comm.: Just as the mind has among the prāṇas half the share, so the brahman has among the priests half the share. And thus says the AiB. (5, 34, 3): "therefore the brahman has among the priests half the share."

AiB. 5, 34, 3 was translated by Keith thus: "in the beginning the brahman was a sharer of half with the other priests." Neither this nor my own translation can quite satisfy me, though the meaning is clear: the brahman on the one hand and the other priests on the other have an equal share of 50%, sc. in holy power (Keith) or in what has to be done at the sacrifice (Ṣaḍguruśiṣya; Haug, II, p. 376, whom I prefer here).

II, 6, 3. "The sadasya for me is the space in the eye; he should invite me; sadasya, invite me", thus (he should speak) loudly.

"The assistants of the hotar for me are the water in the eye; they should invite me; assistants of the hotar, invite me", thus (he should invite me; assistants of the hotar, invite me", thus (he should speak) loudly.

"The camasādhvaryus for me are the limbs; they should invite me; camasādhvaryus, invite me", thus (he should speak) loudly.

Comm.: The camasādhvaryus for me are the limbs because both of them render services.

II, 6, 4. They invite the above deities by means of the words of the priests.

II, 6, 5. Then the sacrificer, invited by them, partakes of (the vessel of soma).

II, 6, 6. The sacrificer is the apāna; then the sacrificer is invited to where the world of these deities is (by the voice being hotar etc.)

II, 7, 1. He (the sacrificer) desires to be invited to the third pressing for (the vessels of soma) brought near (by the camasādhvaryus and) used at the beginning of the pressing.

II, 7, 2. "The hotar for me is the prāṇa; he should invite me; hotar, invite me", thus (he should speak) loudly.

"The adhvaryu for me is the apāna; he should invite me; adhvaryu, invite me", thus (he should speak) loudly.

"The brahman for me is the vyāna; he should invite me; brahman, invite me", thus (he should speak) loudly.

"The udgātar for me is the samāna; he should invite me; udgātar, invite me", thus (he should speak) loudly.

II, 7, 3. The sadasya for me is the space in man; he should invite me; sadasya, invite me", thus (he should speak) loudly.

"The assistants of the hotar for me are the water in man; they should invite me; assistants of the hotar invite me", thus (he should speak) loudly.

"The camasādhvaryus for me are the hair on the body; they should invite me; camasādhvaryus, invite me", thus (he should speak) loudly.

II, 7, 4. They invite the above deities by means of the words of the priests.

II, 7, 5. Then the sacrificer invited (by them) partakes of (the vessel of soma).

II, 7, 6. The sacrificer is the udāna; then the sacrificer is invited to where the world of these deities is (by the prāṇa being the hotar etc.).

II, 7, 7. The sayer of vaṣaṭ should partake of the vessel of soma of all.

Comm.: "all": other priests, but not of his own.

Vaṣaṭ is the call that ends the yājyās (see note 2 to II, 4, 1); see also Minard, *Trois énigmes sur les cent chemins*, Paris 1949, § 282. The vaṣaṭkartar is the sayer of the call vaṣaṭ.

II, 7, 8. The vessel of soma for the udgātar is the beginning of the sacrifice for the gods. Therefore no other (than he) may partake of the vessel for the udgātar.

II, 7, 9. The sacrifice of him (the sacrificer) who knows thus has success. The sacrificer who knows thus obtains his desire, consisting in heaven, sons and cattle. The sacrificer who knows thus conquers his rival who hates him. Or (rather), ("and now") if somebody should (in some respect?) fail in performing the sacrifice completely...

Comm.: "in some respect": with regard to a supplementary ceremony of the sacrifice. The meaning is: if the sacrificer who knows thus should (in some respect?) fail in performing the sacrifice completely, he has (by observing the above directions) made a complete sacrifice.

From "Or (and now)" obviously II, 8, begins, though it is against the mss. and the construction does not fit very well. See Minard, o.c., § 94. The comm. is wrong in its explanation.

II, 8. (Khaṇḍa eight deals with neglect of duty on the part of the priests.)

II, 8, 1. When the hotar through ignorance falls short of his task,

the voice leaves the sacrificer; — when the hotar performs his task skilfully, he places (in the other world) his (the sacrificer's) voice in the sacrificer — (Otherwise a body) without a voice comes into being in the other world.

Comm.: The hotar who in this world is able to do anything with his voice, is able to obtain (in the other world) the result he desires. Therefore he should know his task thoroughly.

Contrary to the comm. and the Petrograd Dict. Eelsingh, p. XXXII, translated *viśvaṃ* by "devoid of, separated from" referring to Delbrück's *Altindische Syntax* p. 132. He supposes the meaning to be: one makes oneself a body in the other world by means of the sacrifice; if the hotar does not do his duty, a body will come into being without a voice etc. with which supposition I agree. This *khaṇḍa* gives three relations which differ from the preceding *khaṇḍa*: *sadasya* — *ātman*; assistants of the hotar — limbs; *camasādhvaryus* — hair. See note to II, 4, 2.

II, 8, 2. When the *adhvaryu* through ignorance falls short of his task, the eye leaves the sacrificer; — when the *adhvaryu* performs his task skilfully, he places (in the other world) his (the sacrificer's) eye in the sacrificer — (Otherwise a body) without eyes comes into being in the other world.

II, 8, 3. When the brahman through ignorance falls short of his task, the mind leaves the sacrificer; — when the brahman performs his task skilfully, he places (in the other world) his (the sacrificer's) mind in the sacrificer — (Otherwise a body) without a mind comes into being in the other world.

II, 8, 4. When the *udgātar* through ignorance falls short of his task, the ear leaves the sacrificer; — when the *udgātar* performs his task skilfully, he places (in the other world) his (the sacrificer's) ear in the sacrificer — (Otherwise a body) without ears comes into being in the other world.

II, 8, 5. When the *sadasya* through ignorance falls short of his task, the self leaves the sacrificer; — when the *sadasya* performs his task skilfully, he places (in the other world) his (the sacrificer's) self (*ātman*) in the sacrificer — (Otherwise a body) without a self comes into being in the other world.

II, 8, 6. When the assistants of the hotar through ignorance fall short of their task, the limbs leave the sacrificer; — when the assistants of the hotar perform their task skilfully, they place (in the other world) his (the sacrificer's) limbs in the sacrificer — (Otherwise a body) without limbs comes into being in the other world.

II, 8, 7. When the *camasādhvaryus* through ignorance fall short of their task, the hair on the body leaves the sacrificer; — when the

casamādhvaryus perform their task skilfully, they place (in the other world) the hair on his (the sacrificer's) body in the sacrificer — (Otherwise a body) without hair comes into being in the other world.

II, 8, 8. Therefore at the sacrifice (the priest) who knows thus should prevent the sacrificer from becoming incomplete in his parts.

II, 8, 9. Now the finding-out of the priests (by the sacrificer will be dealt with).

Comm.: After this the finding-out of the priests by the sacrificer is dealt with in order to prevent incompleteness of limbs.

II, 8, 9 and 10 obviously belong to II, 9. For the betrayal of the sacrificer by the priests see Weber, Ind. Stud. X, p. 50 ff.

II, 8, 10. The cattle (of the sacrificer) follows the adhvaryu, his fame follows the hotar, the acquisition and maintenance of his property follow the brahman, his self (ātman) and his offspring follow the udgātar.

II, 9. (The ninth khaṇḍa and II, 8, 9 and 10 deal with the priests whom the sacrificer has to blame for his falling on evil days and the expiatory libation for this.)

II, 9, 1. If the sacrificer loses his cattle, then let him know: "my adhvaryu is the cause of this." And if he is followed by a bad reputation, then let him know: "my hotar is the cause of this." And if the acquisition and maintenance of his property is affected, then let him know: "my brahman is the cause of this." And if he loses his self (by a mental disease) or his offspring, then let him know: "my udgātar is the cause of this."

II, 9, 2. The brahman has the prāṇa for a deity, the other priests have the voice for a deity. If the sacrificer thinks: "my brahman is the cause of this," then let him — after having fastened yellow gold with a kuśa-grass-stalk to a sacrificial spoon, having put it in and having taken ghee which has been ladled up four times — pour it out into the fire with the words: "obeisance to the prāṇa, the lord of the voice, hail." If the sacrificer thinks: "others (are the cause of this)", then let him sacrifice with the words: "obeisance to the voice, the wife of the prāṇa, hail." If either the brahman or the others have fallen short, then let him sacrifice into all (fires) successively without exception (with a combination of the two above formulas): "obeisance to the prāṇa, the lord of the voice, hail; obeisance to the voice, the wife of the prāṇa, hail."

Cf. Weber, Ind. Stud. X, p. 152 f. The prāṇa is called "lord of the voice" as it may mean "the vital air in the mouth" and therefore makes speaking possible (cf. BĀUp. 1, 3; 3, 1, 10; SB. 4, 1, 1, 9). See also Oldenberg, Weltan-

schauung, p. 79. I could not find anything about vācaspati and prāṇa in Esser's study about Vāc; about vācaspati, and Parjanya and soma he speaks on p. 78 f. Gold, kuśa-grass and ghee are means of purification (SB. 12, 4, 4, 7, where also gold is fastened to kuśa-grass). Kuśa-grass, *Poa Cynosuroides* Retz., has long pointed stalks; it has come into being out of the hair on Viṣṇu's body, see E. Abegg, *Der Pretakalpa des Garuḍa-Purāṇa*, Berlin 1921, p. 127 note 9.

II, 9, 3. Then he should give the gold to the brahman.

He gives gold as a sacrificial gift because acquisition and maintenance of his property are affected.

II, 9, 4. And when he says: "the expiatory rite for the sacrifice is the sacrifice", then that is another sacrifice. These are the oblations of him who has fallen short at the sacrifice.

II, 10. (The tenth khaṇḍa deals with the selection of the priests, the asking for a place of sacrifice and its requisites.)

II, 10, 1. These are the priests; this is the sacrificer; some priests are divine, others human. The sacrificer whom the divine priests assist, obtains for himself through them the world of the gods, not the world of men. And the sacrificer whom the human priests assist, obtains for himself through them the world of men, not the world of the gods. And the sacrificer whom both groups of priests assist, obtains through them the world of the gods as well as that of men.

II, 10, 2. He should select these divine priests with the respective formulas: "the hotar for me is Agni, the adhvaryu for me is the sun, the brahman for me is the moon, the udgātar for me is Parjanya, the sadasya for me is the space, the assistants of the hotar for me are the water, the camasādhvaryus for me are the rays of the sun."

Cf. J. Ś. S. p. 3, line 8—10; Āp. Ś. S. 10, 1, 14, quotes the mantras stated here, cf. 10, 3, 1—2; C-H, § 6: the sacrificer proceeds personally to make a kind of solemn selection of his priests. In a low voice he says to the adhvaryu: "The god Āditya is the divine adhvaryu: may he be my adhvaryu!" Then, aloud: "N.N., be my human adhvaryu" and so on. The priest addressed replies: "The god Āditya is the divine adhvaryu: by his kind permission I will perform the ritual acts." And so answer the other priests with the correct variation. The sacrificer goes on: "Oml so be it." Then the priest selected concludes: "A great thing thou hast announced unto me, (a thing of) splendour thou hast announced unto me, (a thing of) glory thou hast announced unto me, (a thing of) honour thou hast announced unto me, all thou hast announced unto me, let it succour me, let it enter into me, may I enjoy it" (Caland, PVB. 1, 1, 1).

II, 10, 3. After having selected the above divine priests he should select the human priests who should make him prosper.

Comm.: This is the manner of selecting the priests: "I have the intention to sacrifice with a sacrifice of this name, this complete liturgical course (saṁstha), with this prṣṭha-laud, with such a sacrificial gift; you are my hotar here at this (sacrifice) etc.

Cf. Weber, Ind. Stud. X, p. 145 ff.; C-H. § 4: the sacrificer sends to each of the priests a messenger (the somapravāka) to invite him to the sacrifice which he prepares. This messenger is charged to tell the priests that the sacrificer has considered them worthy of rendering him their co-operation: "N.N. will celebrate a soma-sacrifice and he invites you to it in the capacity of hotar" or of any other functionary. The person addressed inquires about the details: "What kind of sacrifice? Who will be the priests? Who the assistants? Will it not be an ahīna (a complex of soma-festivals taking up from two up to twelve days, consisting in a succession of one-day-rites, and ending in an overnight-rite)? Have other priests already declined the invitation? Are the sacrificial gifts great?" For it is forbidden to a priest to attend a ceremony which a colleague refused to attend or to officiate at an ahīna, or at a sacrifice for which the sacrificial gifts are too small. If he should refuse and if he belongs to the ritual of the udgātar, he replies to the messenger: "Hail to King Soma".

II, 10, 4. Then he should ask the prince for a place of sacrifice.

Cf. Agn. on Lāṭy. 1, 1, 14; C-H. § 8: in order to ask the king for a place of sacrifice, the sacrificer recites the yajus-formula: "O god Varuṇa, give me a place of sacrifice." In case of refusal he says: "at a place of sacrifice which I know (elsewhere) I shall cleave you". Thereupon all the priests according to the order of their selection hurl maledictions against the king; the brahman, for instance, says to him: "you have beaten the mind; the mind will leave you" etc. The sacrificer should also ask the priests for a place of sacrifice in terms analogous to those in which he appointed them, by saying, for instance, to the hotar: "Agni is the hotar; this one for me is the hotar: give me a place of sacrifice".

II, 10, 5. If he (the prince) gives one, the sacrificer should say to him: "may you have a place of sacrifice".

This and the next line are quoted by Āp. Ś. S. 10, 2, 10 with a slight difference.

II, 10, 6. If he (the prince) does not give one, the sacrificer should say to him: "at a place of sacrifice which I know (elsewhere), I shall cleave you".

II, 10, 7. Agni is his place of sacrifice, the earth is his place of sacrifice, the water is his place of sacrifice, the firm confidence in the infallible effect of the rites (śraddhā)¹ is his place of sacrifice. At these places of sacrifice he cleaves him (the prince) that does not give him a place of sacrifice, and he causes him to be tormented in a superhuman way.

1) See Essers, o.c., p. 79.

II, 10, 8. Then, coming from the prince, he should ask the priests for a place of sacrifice.

II, 10, 9. "My hotar is Agni, he should give me a place of sacrifice; hotar, give me a place of sacrifice", thus (i.e. the latter words) he should speak loudly.

"My adhvaryu is the sun; he should give me a place of sacrifice; adhvaryu, give me a place of sacrifice; thus (i.e. the latter words) he should speak loudly.

"My brahman is the moon; he should give me a place of sacrifice; brahman, give me a place of sacrifice", thus (i.e. the latter words) he should speak loudly.

"My udgātar is Parjanya; he should give me a place of sacrifice; udgātar, give me a place of sacrifice", thus (i.e. the latter words) he should speak loudly.

"My sadasya is the space; he should give me a place of sacrifice; sadasya, give me a place of sacrifice", thus (i.e. the latter words) he should speak loudly.

"My assistants of the hotar are the water; they should give me a place of sacrifice; assistants of the hotar, give me a place of sacrifice", thus (i.e. the latter words) he should speak loudly.

"My camasādhvaryus are the rays of the sun; they should give me a place of sacrifice; camasādhvaryus, give me a place of sacrifice", thus (i.e. the latter words) he should speak loudly.

Quoted with differences by Āp. Ś. S. 10, 3, 1 (to which see also Caland's notes). Cf. also J. Ś. S. in Gaastra's text-ed. p. 3, line 11.

II, 10, 10. The above deities give him a place of sacrifice by means of the words of the priests. When this place given, the sacrificer orders the sacrifice to be performed.

II, 10, 11. A piece of ground which is higher than the surrounding land and which does not contain salt, where there are many medicinal herbs and where the water flows to the pit (is required for a place of sacrifice).

Comm.: Drāhyāyana (1, 1, 18) says: in the neighbourhood of the place of sacrifice there should not be a higher place.

See C-H. § 9: the place of sacrifice should be smooth, firm, turfed, not containing salt earth, without cracks, rivulets and holes, i.e. undoubtedly: free from any cadaveric substance. It should be shelving to the east, north or north-east. On it the water should flow in the direction of the pit: let us say, probably, from the place where, later on, one will make the pit. There should not remain, to the east of the place of sacrifice, any space wide enough for laying out another place of sacrifice; cf. Drāh. 1, 1, 14—19, etc., see C-H.; cf. also ŚB. 3, 1, 1, 3; Minard, o.c., § 342 a. There should not be salt earth, though salt is considered to keep off demons, to purify etc. AthV. Par. 35, 1, 10 ff. See also Gonda, Rgvidhāna, p. 43. The eating of salt is forbidden at various expiatory rites and penances, see e.g. Gampert, o.c., p. 67; 135; after an expiatory rite a sinner should touch ghee, salt etc. (p. 238). Touching in general has two main purposes: to get rid of something undesirable (e.g. the touching of the scapegoat in Levit. XVI, 21) or to receive something wished for (e.g. the touching of the king's clothes by sick persons); see also Oldenberg, Religion, p. 481 and 497 f.; Meyer, o.c., II, p. 248. Other purposes are e.g. to draw the attention or to refresh the memory (e.g. the latin "aurem vellere") and to call to witness (e.g. Buddha's bhūmisparśa; see also Onians, o.c., p. 133). For touching by way of appeasing see Śaṅk. I, 5, 11; 6, 20.

II, 10, 12. East of it (the place of sacrifice) no space, wide

enough for laying out another place of sacrifice, must be left, as much as the distance a śamyā can be cast(?).

About the cast of the śamyā which is according to Caland (JB. in Auswahl, § 156, note 20) the "Keil der die Zugochsen im Joch hält", see e.g. A. Hillebrandt, Ritualliteratur, Strassburg 1897, § 81: the procession or pilgrimage on the right bank of the Sarasvatī during which the śamyā is cast away every day from the eastern fire and on the place where it falls down, the householder's fire on the next place of sacrifice will be made; in this way one has every day another place of sacrifice. So the śamyā-cast is a kind of linear measure. See also Āp. Ś. S. 9, 1, 17, and 18 with Caland's note.

II, 10, 13. Yet when they (the priests) do leave it after all, his descendants will be lower in the social scale than he (the sacrificer). Comm.: (If) on the eastside of which place of sacrifice they leave the space for a (second) place of sacrifice within the cast of the śamyā by the surplus of that space, others than the sacrificer (others) who hate him, are strengthened magically.

As Sāyaṇa had another reading, he explained "rivals" instead of "descendants", „by the surplus of that" instead of "than the sacrificer". Similarly, this is found in II, 10, 15. For śrī as opposed to pāpma see ŚB. 10, 2, 6, 19; Bhavabhūti, Utt. 7, 20; and further: Gonda, Aspects, p. 202.

II, 10, 14. On the south side (a space may be left for a second place of sacrifice) ad libitum; (from there) sacrificial gifts come to the sacrificer.

For the sacrificial gift (dakṣiṇā) see also note on I, 1, 28. Cf. C-H. p. 290: the gifts consist especially in cows. The majority of authorities requires 100 (cf. ŚB. 4, 3, 4, 3) or 112 of them, others are content with 60, 21 or 7 (cf. PVB. 9, 5, 10). It is not forbidden to give a thousand of them, or even one's entire property; in the latter case, however, one should first give to one's eldest son something as a preference-legacy, namely a mule. To the principal gift the sacrificer adds many others: a sheep, a garment, a cart etc. For the four kinds of s. gifts see ŚB. 14, 1, 1, 32. It is also possible to make use of the opportunity to marry off one's daughter to one of the priests. The cows of the dakṣiṇā and probably also all the other gifts are previously taken to the south (dakṣiṇataḥ, hence their name) of the great sacrificial ground (mahāvedi). For the etymology of dakṣiṇā see J. Gonda, Lingua V, 1 (1955), p. 75; Minard, o.c., § 526 a. A sacrifice without a dakṣiṇā has been made in vain (cf. also ŚB. 11, 1, 3, 7). The sacrifice rests on the dakṣiṇā (BĀUp. 9, 21). It should be equal to the purpose of the sacrifice, see e.g. ŚB. 13, 1, 5, 6; 13, 4, 2, 7: gold weighing a hundred grains, for the ideal life-time is a hundred years (cf. PVB. 5, 6, 13; 25, 8, 3; JB. 1, 132); lame cattle when the purpose of the sacrifice is to hurt one's rival (ṢaḍvB. III, 8, 22 f.). One should not accept a dakṣiṇā refused by another priest (AiB. 6, 35; ŚB. 3, 5, 1, 25). The priest should not give away his gift, at least not on the same day (ŚB. 14, 1, 1, 32).

II, 10, 15. On the west side (a space may be left for a second place of sacrifice) ad libitum; by this his offspring becomes better than he (the sacrificer himself).

See note to II, 10, 13.

II, 10, 16. On the north side (a space may be left) ad libitum; surely, another sacrifice approaches him (the sacrificer), i.e. it comes to his credit and then his material welfare increases constantly.

Cf. B. Ś. S. 2, 2.

II, 10, 17. On the east side of which one sees three shining things, viz. fire, water and the sun, there the place of sacrifice should be made; there it is threefold pure.

II, 10, 18. On the east the place of sacrifice should look beautiful¹).

Comm.: On the eastern side of the place of sacrifice there should be a beautiful forest-tree, nyagrodha (banyan-tree, Ficus indica Linn.) etc.; — (by these) it should be made pure. Drāhyāyaṇa (1, 1, 17) says thus: in the absence of these (water etc.) there should be a big tree, a spring or a main road. That means: if there is no river, pond etc. one should take a tree, spring, pit or main road.

1) Quoted by Dhanvin on Drāh. 1, 1, 17; cf. Lāṭy. 1, 1, 16. "Beautiful" sc. by fire, sun and water; cf. Caland, Die altind. Toten- und Bestattungsgebr. p. 30 ff., and also TS. 2, 4, 6, 1 (citra is translated by Keith: "variegated"); R. de Nebesky-Wojkowitz, Oracles and demons of Tibet, Den Haag 1956, p. 464.

II, 10, 19. If the place of sacrifice should look beautiful to the west, it would mean the act of laying out a cemetery.

Cf. ŚB. 13, 8, 1, 13 (ŚB. 13, 8 deals with funeral rites): It should look beautiful to the west, for a thing looking beautiful means offspring; a thing looking beautiful, offspring, will thus accrue to him. If there is no thing looking beautiful, let there be water either on the west or on the north side, for water is indeed a thing looking beautiful; and a thing looking beautiful, offspring, will indeed accrue to him.

II, 10, 20. The place of sacrifice should present a slope to the north-east.

Cf. Drāh-Lāṭy. 1, 1, 14.

II, 10, 21. If there should be a slope to the south-west of the place of sacrifice, it would mean the laying out of a cemetery.

II, 10, 22. A place of sacrifice is just as excellent (concerning all acts of religious merit) as the right hand.

For this and the two following lines cf. B.Ś.S. 2, 2 at the end.

II, 10, 23. Laying out a cemetery is as bad (concerning all acts of religious merit) as the left hand.

II, 10, 24. One should make the place of sacrifice for incantation sacrifices resemble the laying-out of a cemetery.

Comm.: "resemble": i.e. looking beautiful on the west-side. Drāh.

(1, 1, 20—21; Lāṭy. 1, 1, 19) says: At the incantation-sacrifices everything should be done in the reverse order (to the ordinary sacrifices): the being salt etc., (everything) else but the soil, the being a high place, the size of the place of sacrifice and the space left to the east, all over the side-length of the place of sacrifice, i.e. one should make a place of sacrifice which is salt and uneven, with a waterless place on the east-side and looking beautiful to the west, a place with a slope to the south-west.

II, 10, 25. But some say: one may sacrifice at any place whatsoever: if one possesses the firm confidence in the infallible effect of the rites, one obtains the fruit of his sacrifice.

Cf. ŚB. 3, 1, 1, 4.

CHAPTER THREE

III, 1. (The first khaṇḍa of the third chapter deals with the expiatory bath (avabhṛtha).)

III, 1, 1. Then, with as much liquid as there is available at the sacrifice (the oblation) is performed, face turned to the east. Then the pressed soma-stalks that have been used remain. These cannot be thrown away at pleasure nor can they be thrown into the fire for him (i.e. the sacrificer, because they cannot be used for another oblation). Therefore they (the priests) descend with them into the water.

Comm.: Sāyaṇa ends the sentence after "remain" and then explains: a man with knowledge of the facts does not call the remaining substance "ṛjīṣa" (the soma-plant after the juice has been pressed out) as in fact there is no extracting of juice by the performing of the third pressing.

For the expiatory bath cf. ŚB. 4, 4, 5, 1; JB. 2, 67 f. and see also C-H. p. 393 ff.; Keith, Rel. and Phil., p. 303 f. In fact it is an iṣṭi (oblation of havis, vegetable substance) to Varuṇa which takes place in the water and is followed by a submersion of the sacrificial utensils and a bath by the sacrificer, his wife and the priests.

III, 1, 2. Water is the appeasement and support of all (this).

I prefer to follow the comm. in translating "all (this)". Hoens, o.c., p. 103 has "all (deeds)" arguing that it also appears in JB. 1, 82 and 202 (see Hoens, p. 91 and 105) and other texts dealing with this subject (e.g. K.K.S. 45, 4; p. 270 ll. 16—18; M.S. 4, 8, 5) and that the context there makes his translation of sarvasya preferable here. The same expression, however, with asya sarvasya occurs several times (e.g. ŚB. 4, 5, 2, 14; 6, 8, 2, 2; 12, 5, 2, 14) and sarvam without definite article may very well mean "all (this)". See Hamsa Rāj, Vedic kośa, Lahore 1926, p. 581 and J. Gonda's contribution to the S.K. Chatterjee-commemoration volume: Ind. Linguistics 16, Madras 1955, p. 53 ff.

III, 1, 3. The sacrificer who sacrifices (institutes a sacrifice) kills the evil. (The singer of the prelude (prastotar) should say:) Then let me take the above evil, which has been killed (by the sacrificer), to the water.

III, 1, 4. Along this path between the pit and the utkara they go to the water.

III, 1, 5. This path is the "ford of the gods".

Comm.: because it suppresses all evil.

See Eggeling V, p. 237 f. (note 4). In translating "ford of the gods" I follow Caland (PVB. 1, 1, 7). The general meaning of tīrtha is "way, passage", but it is particularly used for the stairs for descending into a river; place of pilgrimage on the banks of sacred streams. See also Eliade, Traité, p. 156.

III, 1, 6. With regard to this a seer (ṛṣi) said: "Who in the world would be able to explain the all-pervading ford along which path the gods begin ¹⁾ to drink of the pressed soma ²⁾?"
Comm.: "seer": Sadhri by name ³⁾.

1) Or: along which path the gods come (in order) to drink.....

2) Cf. Drāh. 2, 1, 7.

3) JB. 3, 271 the seer Sadhri Vairūpa saw the sādhrasāman.

III, 1, 7. This path is the ford of the gods, for another than this is not a ford for the sacrifice.

III, 1, 8. Therefore one should, on the day of the soma-pressing, take this path (of the gods) with this (same formula) and go away down here (for the expiatory bath).

III, 1, 9. When the gods came from the place of sacrifice, without having gone to the water first, the demons repulsed them in that place. Then Agni, the demon-killer, saw a sāman; with this he repulsed them. With the consideration: "on that occasion (when Agni saw the demon-killing sāman) the demons were repulsed; thus the gods acted" he repulses the demons with this sāman.

The name Agni Rakṣohan is explained also in ŚB. 1, 6, 1, 12 and elsewhere; see also Eelsingh p. 206; Gonda, Aspects, p. 223.

III, 1, 10. With its (sc. of the sāman) exclamation "ahāvas ahāvas" he praises; with the words: "may it be ahāvas, may it be ahāvas" he then wards off the demons.

In the avabhṛthasāman (SV. 1, 465) the sentence agniṣ ṭapati etc. is added. See C-H. p. 396; v. d. Hoogt, o.c., p. 24 f.

III, 1, 11. "Agni burns, consumes" thus he says; with this (mantra) he consumes the demons.

Cf. Drāh. 6, 4, 1—3; Lāṭy. 2, 12, 1—3 with comm.: (1) "Agni burns" is the avabhṛthasāman. (Comm.) With the characteristic of the stobha, "Agni burns", and by mentioning (the term), a precept is given for the avabhṛthasāman. (2) The course of this (sāman) is just like (that) of the first pravargyasāman. (Comm.) The manner (of chanting) this avabhṛthasāman is like (that) of the first pravargyasāman which (like) means "in which manner". The first pravargyasāman, that is (he should sing): tyagnāyih (SV., Bibl. Ind. ed., I, p. 631); then, "of this", if it is said "why", they will teach others than the avabhṛthasāman, and the (verses) belonging to the sprinkling at the two trirātris; for this, this sāman is employed. (3) All officiating priests should join in singing the finale (of this avabhṛthasāman). (Comm.) It is said: the employment of all as (in the case) of the first pravargyasāman and on this (occasion) the taking place of the finale of (with) formulas adapted to the purpose of the gharma (cauldron) rite: this should not take place; then: how can there be question here of the employment of all? It should be a taking place of the finale of all sacrificial priests.

For the avabhṛthasāman see SV., Bibl. Ind. ed., I, p. 630 f.

III, 1, 12. Eulogies (with "it should be ahāvas") follow each verse-quarter for repulsing the demons.

III, 1, 13. Consume every devourer, consume every devourer. Demons are devourers, devourers are evil. With this (formula) he wards off the devourers, being demons, being evil.

III, 1, 14. They say this finale three times.

Comm.: According to Sāyaṇa the subject of "say" is the experts, i.e. the expounders of the Vedic texts.

"They": all priests together with the sacrificer and his wife.

III, 1, 15. If one should defeat (a demon) by defeating him thoroughly, nevertheless he does harm again. Just as one has to defeat (a rebel) who again and again takes up a weapon, by defeating him thoroughly, so one has (in order to defeat the demons) to sing this (sc. finale three times).

Comm.: Sāyaṇa reads "iyam" at the beginning and supplies: the threefold repetition of the finale; the verb remains in the plural.

III, 1, 16. This sāman belongs to the aticchandās-metres.

Aticchandās is the general name for metres of more than 48 syllables (see Eggeling II, p. 380); here the atyaṣṭi (4 × 17 syll.) is meant. In this metre the sāman is sung three times: at the pit, half-way and near the water, see C-H. p. 397 (Eelsingh, p. 207).

III, 1, 17. This (atyaṣṭi) metre, which is an aticchandās-metre, is a means of warding off (the demons), as it were. The demons who dwell in the wilderness, are obstacles, as it were. Therefore, this is just as if one would cross one's own wilderness without danger.

Comm.: Therefore, just as if a band of demons would go to its own forest, so, too, this aticchandās-metre which leads the demons to their forest, should be recited.

Vāraṇa has been translated here in two ways: "means of warding off" and "obstacle".

III, 1, 18. This (sāman) is chanted to verses with seven verse-quarters.

III, 1, 19. There are seven metres, which increase by four syllables each. Therefore it is just as if one may pass without danger by means of complete metres.

The seven metres, which each time number four syll. more, are (ŚB. 10, 3, 1, 1): gāyatrī (24), uṣṇih (28), anuṣṭubh (32), bṛhatī (36), pañkti (40), triṣṭubh (44) and jagatī (48).

III, 1, 20. By saying it (sc. the sāman) three times the three sāmāns make twenty-one verse-quarters. He says the sāman three times; by this the number 24 (i.e. the number of syllables of a gāyatrī is made complete).

III, 1, 21. Twenty-four half months make a year. The sāman is the year.

III, 1, 22. Of the above sāman being the year, the him-sound¹⁾ is identical²⁾ with day and night, the prelude with the half months, the first part with the months, the second part (udgītha) with the seasons, the pratihāra with the days of the full moon, the upadrava with the eighth day after full moon, the finale with the days of the new moon.

1) For the parts of the laud see C-H. p. 370; they are: prelude (see note to I, 4, 9), udgītha (see note to I, 4, 16), pratihāra (see note to I, 4, 9), upadrava (sung by the udgātar) and finale.

2) About the division of the sāman see C-H. p. 462. Identifications of the seven sāman-parts are found e.g. ChUp. 2, 8 f.; JUpB. 1, 11—13; 33—36.

III, 1, 23. Of the above sāman, being the year, the him-sound is identical with spring, the prelude with summer, the udgītha with the rainy season, the pratihāra with autumn, the finale with winter.

Cf. ChUp. 2, 2—7; 2, 16, 1; AIB. 3, 23, 4. See also the note to II, 1, 29 (about the number of the seasons; see also Meyer, o.c., III, p. 109).

III, 1, 24. Now the creatures, therefore, sit during the winter which is a manifestation of the idea of nidhana (finale), as it were, when they have finished.

Cf. JUpB. 1, 35, 6.

III, 1, 25. As to this, some say: to which direction should the priests go for the expiatory bath?

See C-H. p. 395 ff. and, cf. III, 1, 4 and 20; JB. 2, 67 f. An etymology of avabhṛtha is given SB. 4, 4, 5, 1 (see also J. Gonda, *Lingua* V, p. 65).

III, 1, 26. They may go to the east; the east is the direction to the gods. Let our sacrifice follow this (direction to the gods).

III, 1, 27. They may go to the south. He who sacrifices kills evil. "Let me take this killed evil mentioned above to the south" he (the prastotar) says. The south is the direction to the fathers. Let our sacrifice follow this (direction to the fathers).

III, 1, 28. They may go to the west; the west is the direction to mankind. Let our sacrifice follow this (direction to mankind).

Comm.: TS. (6, 1, 1, 1) says that gods and man divided the quarters: the gods (obtained) the east, the fathers the south and man the west.

III, 1, 29. They may go to the north; the north is the direction to the asterisms. Let our sacrifice follow this (direction to the asterisms).

III, 1, 30. Therefore they may go in any direction, where (or: if only) there is water (in abundance).

Water is pure, as the gods made Agni enter it in order that the evil should not arise from it, for, Agni is the repeller of evil (SB. 4, 4, 5, 13). One may descend into any water (SB. 4, 4, 5, 10).

III, 1, 31. When anybody who knows: "this (is better) than that", performs a rite, he becomes better by this (rite).

Probably here and in 35 there is an ellipsis of vasiyaḥ (better).

III, 1, 32. With regard to this, some say: "should one go into running or stagnant water (for the expiatory bath)?" One may go into running water; he who sacrifices kills evil. "Ye waters must carry away this killed evil mentioned above."

Comm.: Sāyaṇa reads: may the sacrifice carry away the evil to the waters.

III, 1, 33. One may go into stagnant water which is overgrown with śipala-plants. "From here the sacrifice must not stand opposite undisturbed¹⁾."

Comm.: Sāyaṇa reads: śaivala-plants²⁾.

1) Sāyaṇa reads the indicative, and explains: "goes".

2) About the śaivala-plant (Blyxa Octandra Rich.) see Zimmer, o.c., p. 71; it is a kind of duckweed or green moss-plant and is also called avakā; Meyer, o.c. III, p. 224.

III, 1, 34. Therefore they may take any direction, where (or: if only) there is water (in abundance).

III, 1, 35. When anybody who knows: "this (is better) than that", performs a rite, he becomes better by this (rite).

III, 2. (Two viṣṭutis, called iṣu ("arrow"), of the trivṛtstoma at the incantation-sacrifices.)

III, 2, 1. The udgātar makes the him-sound for one (stotriyā-stanza), viz. for the first (stotriyā-stanza). Then he makes the him-sound for three (stotriyā-stanzas), viz. for the middle stotriyā-stanza. Then he makes the him-sound for five (stotriyā-stanzas); then he should sing the (third and) last stotriyā-stanza (five times). (At the second "arrow") he makes the him-sound for one (stotriyā-stanza), viz. for the first (stotriyā-stanza). Then he makes the him-sound for three (stotriyā-stanzas); he sings all three of them in natural order. Thereupon he makes the him-sound for five (stotriyā-stanzas). At first he sings (the first one) once, then (the second one) once and (the third one) three times. This is the (double) viṣṭuti, called arrow, of the trivṛtstoma.

At the first viṣṭuti of the trivṛtstoma, called iṣu, the first stotriyā is sung once, the second three times and the third five times (scheme: a-bbb-cccc). For the second iṣu the scheme is: a-abc-abccc. The trivṛtstoma is a threefold stoma in which first the three first verses of each trīca (triplet) of RV. 9, 11 are chanted together, then the second verses and lastly the third verses. A viṣṭuti is

a variety of arrangement for reciting the verses of the *trivṛtstoma*. There are three such varieties. For the *viṣṭuti*s in general see PVB. Ch. 2 and 3 (Caland, p. 19 ff.). For the *stomas* in general see the note to *ṢaṇḍB. III, 3, 1*. The notes about the schemes and many about the lauds etc. are borrowed from Eelsingh, p. 208 ff.

III, 2, 2. (With these two *viṣṭuti*s) one should praise when making an incantation rite.

III, 2, 3. The first *stotriyā-stanza* is the point; he connects ((or fixes on) in the second round (*paryāya*)) three *stotriyā-stanzas*; these are: arrow, bow and string. With five *stotriyā-stanzas* he lets fly.

Paryāyas are called the three rounds or sections of the *viṣṭuti*; see Caland's transl. of PVB. p. 19.

III, 2, 4. He who praises with this *viṣṭuti*, conquers his rival and becomes better himself.

III, 3. (*Viṣṭuti* of the *pañcadaśastoma*.)

III, 3, 1. He makes the *hiṃ*-sound for three *stotriyā-stanzas*; then he sings (all three of) them in natural order. He makes the *hiṃ*-sound for three *stotriyā-stanzas*; then he sings all three of them in natural order. He makes the *hiṃ*-sound for nine *stotriyā-stanzas*; each of these three he sings three times.

A *stoma* is the manner in which a laud is performed. It is called after the number of stanzas chanted during a whole day of the soma-sacrifice or a part of that day. The regular *stomas* are *trivṛt* (9 stanzas), *pañcadaśa* (15 st.), *saptadaśa* (17 st.), *ekaviṃśa* (21 st.), *pañcaviṃśa* (25 st.), *triṇava* (27 st.), *trayastrimśa* (33 st.), *catuṣcatvāriṃśa* (44 st.) and *aṣṭācatvāriṃśa* (48 st.). The varieties of the *stoma* are called *viṣṭuti*. The scheme of the *viṣṭuti* is here: abc-abc-aaabbbccc.

III, 3, 2. (With this *viṣṭuti* of the *pañcadaśastoma*) one should praise when making an incantation rite.

III, 3, 3. The *trivṛtstoma* is a thunderbolt; the *triṇavastoma* is a thunderbolt. By performing the *pañcadaśastoma* with the *trivṛt*- and *triṇavastoma* he connects the thunderbolt completely.

Comm.: "performing": viz. of the *trivṛtstoma* by means of three *stotriyā-stanzas* and of the *triṇavastoma* by means of nine *stotriyā-stanzas*. By this he fixes the whole of the thunderbolt (which has subdivisions) on the part of the thunderbolt.

The *trivṛtsoma* is often identified with glowing things, e.g. gleaming splendour (*tejas*; PVB. 2, 17, 2 with Caland's note), fire (TS. 5, 4, 7, 3). *Trivṛt*- and *triṇavastoma* are connected with the *rathamtara* (PVB. 10, 2, 5).

III, 3, 4. In this way the thunderbolt is efficient as it were (against rivals) as it is relatively thin at the back-end and relatively thick at the striking-end.

III, 3, 5. Therefore, he who praises with this *viṣṭuti*, slays evil, viz. his rival, and becomes better himself.

III, 4. (*Viṣṭuti* of the *saptadaśastoma*.)

III, 4, 1. With the next *viṣṭuti* one should praise when performing an incantation rite.

The ascending *viṣṭuti* of this laud is dealt with PVB. 2, 12. The scheme of this *viṣṭuti* is not given here.

III, 4, 2. The *trivṛtstoma* is a thunderbolt. The *pañcadaśastoma* is a thunderbolt. The *triṇavastoma* is a thunderbolt. By performing with the *trivṛt*-, *pañcadaśa*- and *triṇavastomas* the *saptadaśastoma* he fixes on the thunderbolt completely.

Comm.: "performing": viz. by means of three stanzas of the *trivṛtstoma*, five of the *pañcadaśa*, nine of the *triṇava*. This is the meaning: the first round (is made) by means of three successive stanzas, the middle round by five, the last by nine stanzas.

III, 4, 3. In this way the thunderbolt is efficient, as it were, (against rivals) as it is relatively thin at the back-end and relatively thick at the striking-end. Therefore, he who praises with this *viṣṭuti*, slays evil, viz. his rival, and becomes better himself.

III, 5. (*Viṣṭuti* of the *ekaviṃśastoma*.)

III, 5, 1. He makes the *hiṃ*-sound for three *stotriyā-stanzas*; he then sings (all three of) them in natural order. He makes the *hiṃ*-sound for nine *stotriyā-stanzas*. Then he sings each of them three times. He makes the *hiṃ*-sound for nine *stotriyā-stanzas*; he sings each of them three times. Thus he should praise when performing an incantation-rite.

The scheme is: abc-aaabbbccc-aaabbbccc.

III, 5, 2. The *trivṛtstoma* is a thunderbolt; the *triṇavastoma* is a thunderbolt. By performing with the *trivṛt*- and *triṇavastomas* the *ekaviṃśastoma* he fixes on the thunderbolt completely.

III, 5, 3. In this way the thunderbolt is efficient, as it were, (against rivals) as it is relatively thin at the back-end and relatively thick at the striking-end. Therefore, he who praises with this *viṣṭuti*, slays evil, viz. his rival, and becomes better himself.

III, 6. (*Viṣṭuti* of the *triṇavastoma*.)

III, 6, 1. He makes the *hiṃ*-sound for nine *stotriyā-stanzas*; then he sings each of them three times. He makes the *hiṃ*-sound for nine

stotriyā-stanzas; he sings each of them three times. He makes the hiṃ-sound for nine stotriyā-stanzas; he sings each of them three times. Thus he should praise when performing an incantation-rite.

The scheme is: aaabbbccc-aaabbbccc-aaabbbccc.

III, 6, 2. The triṇavastoma is a thunderbolt. In this way he hurls the thunderbolt directed (departed) towards its goal, for the slaying (of his rival). Therefore he who praises with this viṣṭuti, slays evil, viz. his rival, and becomes better himself.

III, 7. (The seventh khaṇḍa deals with the twelve-day rite with transposed metres.)

III, 7, 1. The first three-day (or: -night) rite (trirātra) has a svara (tone) at the end. (In this first trirātra the verses of the morning-service (out-of-doors-laud) are in the) gāyatrī-metre.

Comm.: Thus in the PVB. (11, 5, 26) it is mentioned immediately after the employment of sāmans in the laud: in the sūtra the first word of which is svara.

PVB. 11—15 a vyūḍhadvādaśāha (twelve-day rite with transposed metres) is also dealt with; see also PVB. 10, 5, 13 with Caland's note, and 13, 5, 28: "The pavamāna-lauds (of the fifth day) finish on a nidhana" (read: end in a nidhana), to which Caland adds the note: "There are four different endings of a sāman: a svara, a nidhana, the word idā, and the word vā(k). A sāman is svarānta, when it ends either on a syllable with svarita (the musical notation 656, cp. note 1 on PVB. 7, 3, 25) or on the word hā-i (Lāty. 6, 9, 6); it is nidhanānta, when it ends either on a svara, or on the words idā or vā(k) (Lāty. 6, 9, 7). The last sāman of the three lauds end on a nidhana in this sense of the word, cf. PVB. 12, 11, 26; 13, 11, 23 f." Eelsingh, p. 209, translates svara by "circumflex"; Caland, PVB. 7, 3, 26 by "tone", though svāra in 7, 3, 25 is translated by "circumflected". See also Sāyaṇa in Caland's note to 7, 3, 25.

III, 7, 2. The gāyatrī is the prāṇa; the svara is Prajāpai. He (the sacrificer) attains (at his death) Prajāpati (by means of this svara).

Comm.: The prāṇa is threefold: prāṇa, apāna and vyāna. The gāyatri has three verse-quarters. Hence the prāṇa dwells in the head and the gāyatrī in its turn comes from the head. Therefore the sacrificer has a complete life by means of this metre. The identity of svara and Prajāpati is known from the handbooks.

The svara and Prajāpati are both identified with prāṇa (P.V.B. 24, 11,9 resp. ŚB. 6, 3, 1, 9), the sun (JUpB. 3, 33, 1 resp. PVB. 16, 5, 17) etc.

III, 7, 3. The second trirātra ends in a nidhana. (In this second trirātra the verses of the morning-service are in the) triṣṭubh (metre).

Comm.: PVB. (13, 5, 28) "the pavamāna-lauds end in a nidhana."

Thus the triṣṭubh-metre is the beginning by means of the transposition of the jagatī-metre.

III, 7, 4. The triṣṭubh-metre is power. The man (puruṣa) has a connection with the triṣṭubh. By means of the triṣṭubh-metre the sacrificer, at his death, attains the puruṣa (i.e. brahman).

Comm.: The triṣṭubh is power owing to their having come into existence together with Indra. The puruṣa has a connection with the triṣṭubh owing to their having four verse-quarters (RV. 10, 90, 3) and deriving their power from them. The nidhana is characterized by the word puruṣa which constitutes a connection between the thing connecting and the thing with which it is connected. Thus the nidhana is in triṣṭubh-metre.

Sāyaṇa wrongly explains puruṣam by "sons and grandsons". According to Eelsingh (p. 209) puruṣaḥ is synonymous with brahman. Both are identified with e.g. Prajāpati (ŚB. 6, 2, 1, 23 resp. 13, 6, 2, 8), gāyatrī (AiB. 4, 3 resp. PVB. 11, 11, 9), sacrifice (KauṣB. 25, 12 resp. AiB. 7, 22) etc.

III, 7, 5. The third trirātra ends in the word idā. (In this third trirātra the verses of the morning-service are in the) jagatī-metre. Comm.: It says in the PVB. (15, 5, 37): The pavamāna-lauds end in idā. By the transposition of the metres the jagatī is the beginning now.

III, 7, 6. The idā is cattle; the jagatī is cattle; cattle is praised mainly in the jagatī-metre. (By means of the jagatī-metre) he (the sacrificer) obtains cattle.

Cf. II, 2, 17.

III, 7, 7. The first trirātra has metres which run normally (i.e. without transposition). By this (having normal metres) this trirātra is of unexhausted strength.

Comm.: Because of the gāyatrī-character of the morning-pressing, the triṣṭubh-character of the midday-pressing and the jagatī-character of the evening-pressing.

AiB. 4, 25, 10 the first tryaha is called ūrdhva: straight on, which will be also the meaning of prasṭacchandāḥ, namely, that the services are as usual resp. in gāyatrī-, triṣṭubh- and jagatī-metre, as is also said in the comm. on ŚaṅvB. III, 7, 7.

III, 7, 8. But they transpose the metres of the next trirātra: verses with a triṣṭubh-metre are found at the beginning. In the place of the verses with triṣṭubh-metre (at the end of the midday-service) jagatī-verses are used. (At the end of the evening-service) gāyatrī-verses (are used in the place of jagatī-verses). By this (transposition of the metres) the second trirātra is of unexhausted strength.

According to PVB. the metres of the twelve-day rite with transposed metres are: first trirātra (resp. morning-, midday-, and evening-service) gāyatrī, triṣṭubh, anuṣṭubh; second trirātra (here begins the transposition): (PVB. 12, 7, 2 with Caland's note) jagatī, gāyatrī, triṣṭubh; third trirātra: triṣṭubh (PVB. 14, 1, 5), jagatī (PVB. 14, 3, 5), gāyatrī (PVB. 14, 5, 10). Cf. B. Ś. S. 16, 10. Our text probably gives a variation of this as otherwise this subject would be treated twice and the words triṣṭubh and jagatī in III, 7, 3 and 5 cannot be understood. This variation is: first trirātra: gāyatrī, triṣṭubh, jagatī; second trirātra: triṣṭubh, jagatī, gāyatrī; third trirātra: jagatī, gāyatrī, triṣṭubh (Eelsingh, p. 209 f.).

III, 7, 9. And they transpose the metres of the last trirātra: jagatī-verses are found at the beginning; in the place of the jagatī-verses (at the end of the evening-service) triṣṭubh-verses are used. (At the end of the midday-service) gāyatrī-verses are used in the place of triṣṭubh-verses. By this (transposition of the metres) the third trirātra is of unexhausted strength.

III, 7, 10. These set their mind¹⁾ on the place occupied by the others. He (the sacrificer) leads²⁾ the verses according to his desire. He attains his desire for the attainment of which desire this (twelve-day rite with transposed metres) is performed.

Comm.: "These": viz. verses with disconnected metre. By means of these verses, which have taken each other's place, the sacrificer comes to (the fulfilment of) his desire.

1) Cf. PVB. 10, 5, 13 with Caland's note; AiB. 4, 27, 1—3.

2) Eelsingh, p. XXXII, translates: he makes them go according to their (i.e. of the metres) desire.

III, 7, 11. (As the metres taking the place of draught-animals before a chariot, — which is identical with the sacrifice¹⁾ —, are unequal) therefore a couple of draught-animals (of unequal strength, yoked together at the same time) does not draw in the same way. (**Comm.:** By this the metre, that runs normally, is praised, by way of the drawing of the sacrifice, on the first three days of the navarātra²⁾). As the metres after having taken the place occupied by the others, go and draw the sacrifice) therefore a couple of draught animals draws better when changing their places (**Comm.:** i.e. when in the afternoon one looses the ox being yoked on the right in the morning, while the ox that was yoked on the left in the morning, is yoked in his place, i.e. on the right, in the afternoon and when the ox which was placed on the right in the morning, is yoked in the place of the ox placed on the left in the morning and which is loosed in the afternoon. In this way, the transposition of the metres takes place in the two last trirātras. As the metres of the navarātra are in two different places) therefore animals with teeth in both jaws³⁾ (e.g. horses etc.) move on rapidly (**Comm.:** go swifter than animals with teeth in one jaw only (e.g. cows etc.)).

Comm.: In an ordinary twelve-day rite one sāman is chanted to a ṛca (triplet, group of three stanzas) with intertwining, into the pragātha, of two pragāthas with an additional verse of two verse-quarters. Here in the unusual twelve-day rite with transposed metres this is not the case: the sāman is not added to the additional verse. The sāman is to be chanted (at the same time) to a caturṛca (group of four stanzas).

1) For the identification of the sacrifice with a chariot cf. e.g. RV. 10, 114, 6 f.

2) In order to make the intricate text clear I put here some parts of the comm. in it. Navarātra are called the nine days in the middle of the Gavāmayana, cf. III, 12, 1.

3) Sāyana reads ubhayodanto (ubhayā-?); see H. Zimmer, Altindisches Leben, Berlin 1879, p. 74 f.

III, 7, 12. Other seers saw the virāj-metre to a ṛca, but Vasiṣṭha to a caturṛca.

Comm.: "to a ṛca": to a pragātha which is excessive by a last verse-quarter, which is in kakubh-metre. The brhatī-verse with four verse-quarters at the beginning of this pragātha and the two following rg-verses, being kakubh-verses, each of them with three verse-quarters, in this way make the number ten, as ten verse-quarters form part of it.

SV. 2, 663—5 and 2, 206—9 consist of a pragātha and a dvipada virāj. In the usual way three ṛcas are made of the pragāthas: a pragātha consists of a brhatī (36 syllables) and a satobhratī (40 syll.); by an adhyāsyā of two pādas, formed by the last pāda of the brhatī and the second of the satobhratī, one obtains as a result three ṛcas: a brhatī and two kakubhs together numbering ten pādas. The virāj also has ten pādas. So they saw the virāj-metre of the ṛca. About this seeing see Oldenberg, Weltanschauung, p. 222.

III, 7, 13. Therefore this is a caturṛca, as one sāman is composed to a ṛca and another sāman is composed to a single verse. Even if one sāman is composed to four verses, it is (also) a caturṛca.

III, 7, 14. A sāman chanted prospers very much; he (the sacrificer) prospers after the prospering sāman.

III, 7, 15. (The Veda-scholar) Muñja Sāmaśravasa used to say: we know the prospering of this sāman (which is composed to a caturṛca). Therefore, though we have no property (**Comm.:** i.e. though we are without property in the form of riches etc., though we are free from care (or: desires)) we do not lose a thousandfold (i.e. unlimited) prosperity.

Muñjas Sāmaśravasaḥ was (wrongly) also read by Oertel, JUpB. 3, 5, 1 (see Caland, JB. in Auswahl, p. 314).

III, 7, 16. Caikitāneya¹⁾, descended from the gotra (clan) of Vasiṣṭha, used to say this: a sāman composed to a caturṛca prospers very much indeed; the sacrificer prospers after the prospering

sāman. As this (composition of a sāman — which normally rests on a ṛca — to a caturṛca) is, however, equal to the becoming a widow³⁾, the fourth (additional) verse has no sāman. Thus (the Veda-scholars) know (and therefore they chant the sāman to a caturṛca). Therefore the young Veda-scholars (in the family of those who thus compose one sāman to a ṛca, another to an additional single verse) run the risk of dying before their normal life-time of one hundred years³⁾ and their young wives become widows, because the one sāman is (composed) to a ṛca, the other to an additional single verse, or because one sāman (is composed) to four verses, it is a caturṛca.

Comm.: This chanting a sāman to a caturṛca takes place on the third day of the prṣṭhya six-day rite⁴⁾ and on the middle and the last day of the three chandoma-days⁵⁾ at the midday-pavamāna-laud.

1) JB. 1, 258 Caikitāneya solves a theological enigma by which the Pañcālas beat the Kurus.

2) At one's birth one can be destined by one's karma to become a widow.

3) A hundred years as the ideal life-time of man has already been stated RV. 1, 89, 9 and often since.

4) The prṣṭhya six-day rite is dealt with PVB. 11 ff. It is called thus, because in it the first prṣṭha-laud (cf. note to I, 3, 7) is chanted every day according to a different sāman, cf. Āp. Ś. S. 21, 6—8 esp. 21, 8, 8.

5) The 8th, 9th and 10th day of the twelve-day rite are called the Chandoma-days.

III, 7, 17. (On the concluding day) one sacrificial animal is left (over). This should be killed, belonging to Indra and Agni.

The animal is a he-goat (Āp. Ś. S. 21, 14, 9).

III, 7, 18. The most vital of the gods are Indra and Agni; both of them are of unexhausted strength. Therefore the sacrificer connects them both (by the sacrificial ceremony) for attaining heaven.

III, 7, 19. He who desires pre-eminence in holiness and sacred knowledge¹⁾ should kill (a sacrificial animal) belonging to Sūrya²⁾.

1) See Gonda, Aspects p. 183.

2) A he-goat (Āp. Ś. S. 21, 14, 10).

III, 7, 20. At the ekadaśinī¹⁾ the Ādityas caused Sūrya to be born. He (Sūrya) obtained fiery energy and pre-eminence in holiness and sacred knowledge. He who knows thus comes in possession of fiery energy and pre-eminence in holiness and sacred knowledge.

1) For the paśvekadaśinī, not found in Renou's Vocabulaire, see A. Hillebrandt, Ritualliteratur, Strassburg 1897, p. 136: In this sacrifice of eleven animals the sacrificial acts bearing on all animals, are performed on one animal for all. See also Eggeling on ŚB. 3, 9, 1, 5 ff., esp. 23, and 4, 6, 3, 1.

III, 7, 21. But they (the experts) say: (on the last day) only, a sacrificial animal sacred to Agni is to be killed. All deities are Agni¹⁾; thereby he does not exclude²⁾ any of the deities.

Comm.: According to Āpastamba (Ś. S. 21, 14, 9 f.) one may sacrifice on the concluding day a sacrificial animal sacred to Agni as well as one sacred to Agni and Indra or, if one desires pre-eminence in holiness and sacred knowledge, one sacred to Sūrya.

1) Cf. PVB. 18, 1, 8.

2) Less correctly, Sāyaṇa divides: antarā iti instead of antar eti (Eelsingh p. 212).

III, 8. (The eighth khaṇḍa deals with the single-day rite, called the falcon (śyena).)

II, 8, 1. Then comes the falcon.

The "falcon" is one of the five sādyahkras, a single-day rite at which the consecrations, buying and pressing of Soma are compressed into one day. Usually the buying of Soma takes place on the day before the sacrifice. See Eggeling II, p. 114 note 3; JB. 2, 115 ff.; 3, 187 f.; Eelsingh, p. 212. For this khaṇḍa cf. esp. Lāṭy. 7, 5, 1—17 and Āp. Ś. S. 22, 4, 13—17.

III, 8, 2. With this he should sacrifice who desires to perform an incantation rite.

III, 8, 3. The swiftest of the birds is the falcon; just as the falcon catches (other birds), in just the same way he (the sacrificer) catches him (his rival) by this incantation rite.

"swiftest": cf. PVB. 13, 10, 14.

III, 8, 4. Each of the (three) pavamāna-lauds is threefold.

At the three pavamāna-lauds nine stotriyās are chanted. See Eggeling II, p. 310.

III, 8, 5. The trivṛtsoma is the swiftest of stomas¹⁾. By being the swiftest (they, the pavamānas, serve) for defeating (a rival).

Comm.: Another than the pavamāna-laud, an ordinary stoma, e.g. the pañcadaśastoma, may be taken.

1) Cf. PVB. 17, 12, 3 with Caland's note 1.

III, 8, 6. The havirdhāna-vehicles are both two-wheeled chariots; therefore he throws the two-wheeled chariot, which is a thunderbolt, at him (his rival) in order to defeat him.

Cf. Āp. Ś. S. 22, 4, 14; B. Ś. S. 17, 36, however, knows only one vehicle.

III, 8, 7. (The sāman) is the vaṣaṭkāraṇidhana.

Comm.: "sāman": to the verse: "clarified thou flowest, O Soma" (RV. 9, 107, 4; SV. 1, 511).

At the midday-pavamāna-laud the three ṛcas, made out of the prelude SV. 2, 25—6, are chanted with the vaṣaṭkāraṇidhana-, raurava-, and yaudhājayasāmans. For the first sāman see PVB. 8, 1, 1; 9, 6, 1 f. with Caland's note.

III, 8, 8. The vajrasāman is the most powerful of thunderbolts. When many (the hotar etc.) utter the vaṣaṭ call, he hurls this, which is a thunderbolt¹), at him (his rival) in order to defeat him.

1) For the vaṣaṭ call as a thunderbolt and a missile for laying low rivals see AiB. 3, 5 ff.

III, 8, 9. Both bṛhat and rathamtara are used at the same time. With both bṛhat and rathamtara he hurls the thunderbolt at him (his rival) in order to defeat him.

Comm.: The bṛhat- and rathamtarasāman are (to be taken for) the prṣṭha-laud of the hotar.

The rathamtara is the first, the bṛhat the third prṣṭha-laud; see Eggeling III, p. XX. Otherwise they should never be used together; cf. AiB. 4, 13, 4, but should be separated: cf. JB. 1, 133 (with Caland's note 3). For an etymology of the word sāman and the relation between sāman and ṛc see AiB. 3, 23.

III, 8, 10. The rathamtara is composed (to three verses) without repetition (just as the bṛhat).

III, 8, 11. Without repetition he hurls the thunderbolt at him (his rival) in order to defeat him.

III, 8, 12. The rathamtara is (to be taken for) his (i.e. the hotar's) prṣṭha-laud. The brahmasāman is (to be taken for) the bṛhat. This is the thunderbolt i.e. the sāmāns. This thunderbolt he hurls at him (his rival) in order to defeat him.

The prṣṭha of the hotar is the first, the brahmasāman the third prṣṭha-laud. See Eggeling III, p. XXI. For the prṣṭha-laud see note to ŚaṅvB. I, 3, 7.

III, 8, 13. When he (the sacrificer) desires (concerning his rival who is still alive): "may he be defeated¹)", he should take the bṛhat²) for his (the hotar's) prṣṭha-laud and the rathamtara for the brahmasāman. The bṛhat is ruling power (because it is bṛhat, i.e. great, firm), the rathamtara is cattle. With ruling power (therefore) he kills the cattle of his rival. This (rival) becomes destitute of cattle³) and is defeated.

Comm.: "and is defeated": Sāyaṇa reads: "kṣīyate", i.e. wastes away.

1) Śāyaṇa explains: deprived of property. Cf. JB. 2, 422: yo vai jīyate, yo hīyate..... (Caland: "wer ja vergewaltigt wird, wer hintangestellt wird.....").

2) In this case the bṛhat is the first and the rathamtara the third prṣṭha-laud. Cf. Āp. Ś. S. 22, 4, 26 with Caland's note.

3) "becomes destitute of cattle": this probably means also impotent (as offspring and cattle are often bracketed together, e.g. PVB. 7, 7, 7; 10, 1, 9; 10, 6, 8), unable to destroy evil (cf. ŚB. 8, 2, 3, 14), without food (cf. ŚB. 4, 6, 9, 1) and prāṇās (cf. 7, 5, 2, 6).

III, 8, 14. When he (the sacrificer) desires (concerning his rival): "may he go a long way, may he have no firm support (or: "foundation"; pratiṣṭhā), then he should apply in the (midday-)

pavamāna-laud the rathamtara, make the bṛhat the (first) prṣṭha-laud and apply the plava¹) for the brahmasāman (i.e. for the third prṣṭha-laud). By both bṛhat and rathamtara he removes him (his rival) from both of these worlds (i.e. heaven and earth) and by the plava he causes him to float away (praplāvayati). He (the rival) goes a long way then and he has no firm support.

Comm.: Dṛahyāyaṇa says that very thing: in the (midday-) pavamāna-laud he must apply a rathamtara, viz. there must be one rathamtara to the ekarcas (single verses) in the bṛhatī-metre, for this (rathamtara) is the place of the bārhatā which means: three single verses are applied, by the author of rules on the ritual, in the bṛhatī-metre in the falcon one-day rite viz. regarding "clarified thou flowest, O Soma" (SV. 2, 25; RS. 9, 107, 4) to one ekarca the vaṣaṭkāraṇidhana²), to one ekarca the raurava, to one ekarca the yaudhājaya, in the place of which ekarcas one rathamtara must be composed, for this rathamtara is on the place of the bārhatā and originates in the bṛhatī-metre.

1) PVB. 5, 8, 4 the plavasāman is used for reaching the world of heaven; cf. JB. 2, 422. About regeneration in water see Eliade, o.c., § 64.

2) Cf. PVB. 8, 1, 1: at an incantation sacrifice he should apply the vaṣaṭkāraṇidhanasāman as third prṣṭha-laud.

III, 8, 15. At the beginning of the (midday- and afternoon-) lauds there are two vārṣāharas. They (the udgātars) compose three sāmāns of malignant influence in order to destroy (the rival): sapha, aupagava, and nānada.

Comm.: The vārṣāharasāmāns come after the gāyatrāsāman, because of their always having the same place. The author of the rules has laid down that in the midday-pavamāna-laud to one verse, viz. "rush, soma, most brilliant one" (SV. 1, 503) a gāyatra is composed and to another such verse a vārṣāhara; in the afternoon-laud the gāyatra and vārṣāhara must be composed each to the verse "which is your best intoxicating drink" (SV. 1, 470). In the same way they compose sapha and aupagava sāmāns to the verses "purify" (SV. 1, 479) and "to Indra" (SV. 1, 566), the nānada to the verse "(that) there is a previous acquisition of your soma-juice" (SV. 1, 545).

The vārṣāhara is the second sāman at the midday- and ārbhavapavamāna-lauds, both preceded by the gāyatra. Cf. ŚB. 14, 3, 1, 26. For the nānada see PVB. 12, 13, 4 with Caland's note.

III, 8, 16. (Then mention is made of some alterations concerning the ordinary rules for the sacrificial post etc. at the śyenasacrifice.) The sacrificial post must be made of tailvaka¹) or bādhaka wood and it must have a point like a sword (sphya)²).

Comm.: The sacrificial post should be made with a wooden ring

which fits round the top, which has this shape (viz. of a sword), i.e. is a sacrificial implement for killing. Thus says Drāhyāyaṇa (cf. Lāṭy. 8, 5, 7): the sacrificial post has either a point like a sphya, or is without a wooden ring at the top.

1) With this paragraph the general prescriptions begin. For this and the next paragraphs cf. B. Ś. S. 17, 36. The tilvaka tree may be either the *Symplocos racemosa* Roxb. or the *Terminalia Catappa* Linn.; for the latter tree, see J. Dastur, *Useful plants of India and Pakistan*, Bombay n.d. (1950?) p. 208.

2) The sword is a sacrificial implement, consisting of a flat piece of khadira-wood, for trimming the mound used as an altar. See C-H., vol. I, plate III, no. 22.

III, 8, 17. The planks for pressing the soma-juice (are made from) the central planks of the wheels.

Comm.: "wheels": of a vehicle used as a bier.

About the central planks and the press see C-H. p. 86 and 103. The two middle planks (adhīṣaṇe) form a hand-press for extracting and straining the soma-juice. See also Āp. Ś. S. 11, 12, 7; 11, 13, 1 ff. with Caland's notes and diagram.

III, 8, 18. The sacrificial animal dedicated to Agni Rudravat (should be) red.

Cf. Āp. Ś. S. 22, 4, 18 ff. a red he-goat is sacrificed to Agni Rudravat. For this goat see Meyer, o.c., I, p. 123; II, p. 246. The word Rudravat is most-times added to Indra (e.g. JB. 2, 394), but e.g. PVB. 21, 14, 13 also to Agni, cf. esp. Kāth. 10, 6. A sacrifice to Agni R. is made in order to injure rivals, and it consists of a cake of black rice on eight potsherds; see W. Caland, *Altindische Zauberei*, Amsterdam 1908, p. 51 f.

III, 8, 19. They put down the upāṃśu and antaryāma cups (after the oblation without filling them immediately as usual).

In the ordinary agniṣṭoma one sacrifices immediately after the filling of the upāṃśu and antaryāma cups (C-H., p. 155 and 161; cf. Āp. Ś. S. 12, 11, 7), after which the empty vessels are placed upon the khara (a quadrangular mound of earth for this purpose). Before being sacrificed the other cups are put upon the khara first. The upāṃśu, the first cupful of soma of the first pressing, is filled without a recitation but for some formulas said silently and without respiration (Eggeling II, p. 244). The antaryāma, the second cupful, is filled with a formula in which the words antar yacha ("stop (the soma) passing") occur; cf. Āp. Ś. S. 12, 13, 5 with Caland's note. See also JB. See also 2, 37; Āp. Ś. S. 12, 11, 7.

III, 8, 20. The sacrificial grass consists of reeds (śara) for hurting (śīrtyai) (the rival).

Śara is etymologically connected with śīrtyai according to Sāyaṇa.

III, 8, 21. The fuel consists of vibhītaka-wood for cleaving (the rival).

About this tree, *Terminalia bellerica* Roxb., or *Myrobalan*, see Dastur, o.c. p. 207. For its use in magic cf. AthVPar. 26, 5, 3: kakubhaṃ kaṭabhaṃ vrkṣaṃ kauvirālaṃ tu kauhakaṃ vaṃṣaṃ vibhītakaṃ śigruṃ vidyād uccāṭane hīān, "he should know that the vibhītaka etc. are suitable means of causing a person

to quit his occupation by means of magical incantations." The tree brings ruin (Meyer, o.c., III, p. 56 n. 4) perhaps because the seeds, which resemble testicles, play a part in the morass of complexes of ideas round the birth-death cycle (cf. what Meyer, o.c., I, p. 123 says about beans, p. 22 (the use of the word "nuts" in English for testicles, and also Onians, o.c., p. 112), perhaps because they are used as dice and the game at dice was invented by Śiva, the god of destruction (and fertility); it is played, however, at the festival of king Bali ("Lichterfest") as a "Glücksspiel" (Meyer, o.c., II, p. 147 ff.). In our text the name is connected with vi-bhid- "to cleave". See also J. Gonda, *The so-called secular, humorous and satirical hymns of the Rg-veda*, in: *Orientalia Neerlandica*, Leiden 1948, p. 342 ff.

III, 8, 22 The priests discharge their sacred functions wearing a red turban¹⁾, red clothes and having their brāhmaṇic thread²⁾ round their necks for destroying (the rival).

Comm.: The priests have their brāhmaṇic thread and upper garment hanging down under the ear³⁾.

1) Cf., also for the rest of this line, Āp. Ś. S. 22, 4, 23. Red is a colour of death, see Meyer, o.c. I, p. 83. An explanation of the head-band or turban and the idea of binding in general is given by Onians, o.c., p. 438 n. 1. For his thesis that the head is the seat of the life-soul (which is of course very important in an incantation-rite) see p. 95 ff.; 511 ff. The meaning is perhaps that the life-soul of the rival will be bound, just as the dakṣiṇā consists of cattle with defective horns etc. in order that the rival's cattle shall become so. Cf. for the red turban and clothes Kāty. Ś. S. 22, 3, 14 ff.; see also E. Wunderlich, *Die Bedeutung der roten Farbe im Kultus der Griechen und Römer*, Giessen 1925, p. 49; 60 f.; R. de N.-Wojkowitz, o.c., p. 465 f.; Jagaddeva, *Svapnac.* 2, 69.

2) The brāhmaṇic thread is supposed to be the rudiment of a kind of Indo-European "toga" by Caland, *Versl. en Med. Kon. Ac. v. W., Afd. Lett.*, 4e Reeks, dl. II, Amsterdam 1898, p. 282 f.; Onians, o.c., p. 454 seems to be unacquainted with Caland's article. See also Renou, *Vocabulaire*, s.v. upavīta. For the three manners of wearing the thread see Caland's note to Āp. Ś. S. 8, 13, 15.

3) i.e. round the neck, cf. Āp. Ś. S., l.c.: yet it is said in a remarkable way.

III, 8, 23. In each group¹⁾ there are nine²⁾ (cows) as a sacrificial gift.

Comm.: He must give groups consisting of nine (cows), i.e. nine one-eyed, nine lame, nine paralyzed and nine with defective horns³⁾ etc. to the best of his ability.

1) Āp. Ś. S. 22, 4, 25 also mentions a group with long ears, for which peculiarity see Meyer, o.c., I, p. 195: long ears are a token of intelligence. I think the long ears rather to be a token of stupidity here, cf. the French "il a les oreilles bien longues, c'est un âne, un ignorant" (*La Curie de Ste-Palaye*, *Dictionnaire historique de l'ancien français*, VIII, p. 108). See also the *Handwörterbuch des deutschen Aberglaubens*, Berlin 1935, VI, col. 1204 ff.

2) For the number nine in rites which have to do with death, see A. Kaegi, *Die Neunzahl bei den Ost-Ariern*, in the *festschrift for H. Schweizer-Sidler*, Zürich 1891, p. 69; J. W. S. Blom, *De typische getallen by Homeros en Herodotos*, Nymegen 1936, p. 256, and the literature given there. Nine has been from early times an important number in magic and witchcraft, says T. A. Sinclair in his edition of *Hesiodus' Works*, London 1932, p. 83 with footnotes. Mozart

had nine masses read for him when he was seriously ill in 1765. For the group of nine cows, the word Navagva etc. see also Bergaigne, o.c., p. 145.

3) Cf. Meyer, o.c., I, p. 22; R. B. Onians, *Origins of European Thought*, Cambridge 1954, p. 237 (f.); Horns were a permanent concentration, an outcrop, of life-substance in the head, of the seed, that was also the strength..... As (see the note to II, 10, 14) the sacrificial gift agrees with the purpose of the sacrifice (hurting a rival) it consists here of cattle with defective horns etc. in order that the rival may be defective in his life-substance, offspring (cf. III, 8, 13 note 3), etc.

III, 8, 24. By this (presenting the priests with a gift) they make him (the rival) new (by causing him to be born in another body). Comm.: The ceremonial procedure of the falcon, with its particulars, is prescribed thus by the maker of the rules for the ritual: "of Pavamāna who drives away" (SV. 2, 660), "purifying he has gone at" (SV. 1, 477), "of you when purifying yourself, O sage" (SV. 2, 7), "Agni slaying the Vṛtra demons" (SV. 1, 4) "I call the pureminded friend" (SV. 2, 197), "The soma-juices must intoxicate thee" (SV. 1, 194), "I call both of them of whom that" (SV. 2 203), "rush, Soma, most brilliant one" (SV. 1, 503), to one of these eight verses a gāyatra must be composed, to one a vārṣāhara, to one a śākvaravarṇa. To the one verse "clarified thou flowest, O Soma" (SV. 1, 511) a vaṣaṭkāraṇidhana, to one verse a raurava and to one verse a yaudhājaya must be composed, and the last in order are auśana, rathamāra, vāmadevyā, bṛhat and kāleya. Both gāyatra and vārṣāhara to the verse "which is your best intoxicating drink", both saptha and aupagava to the verses "purify thyself" and "to Indra these pressed ones should go" and both nānada and āndhīgava to the verse "(that) there is a previous acquisition of your soma-juice" (SV. 1, 545), the last (sāmans) in order: the kāva-, yajñāyajñīya-, and agniṣṭomasāmans are the triple pavamāna (laud)s, and the agniṣṭoma-sāman with three is the ājya- and prṣṭha-lauds, i.e. the prṣṭha-lauds are the ājyas with three.

The vāmadevyasāman got its name (JB. 1, 138; 142 ff.) because it was the beloved (vāma) property of the gods. The kāleyasāman was named (JB. 1, 153; PVB. 8, 3, 1 (with Caland's notes)) so because the gods drove (akālyanta) the Asuras out of it, or out of these worlds.

III, 9. (Of the other incantation rites (trivṛdagniṣṭoma or iṣu: III, 9; tongs (saṃdamśa): III, 10; and thunderbolt (vajra): III, 11) only the differences, of their way of being sung, with those of the falcon are dealt with.)

III, 9, 1. The trivṛdagniṣṭoma (is discussed next).

This agniṣṭoma is also called iṣu, cf. Lāṭy. 9, 4, 36.

III, 9, 2. (When he (the sacrificer) wants to hurt his rival he

must) make an incantation against him, after having performed a viṣṭuti of this (sc. trivṛdagniṣṭoma), which viṣṭuti has the name of "arrow" (iṣu), and make a sacrifice.

Comm.: Two viṣṭutis are mentioned above (III, 2).

Cf. Āp. Ś. S. 22, 7, 17. See further the note to III, 2, 1.

III, 9, 3. Death by an arrow strikes (him i.e. the rival) prematurely. When he uses the viṣṭuti with the name arrow, he tears his rival to pieces before the end of the ideal period of life (of one hundred years).

III, 9, 4. The trivṛdagniṣṭoma is the swiftest of stomas, because it is the trivṛdagniṣṭoma. Hence, he thinks, I shall kill (my rival) rather quickly with (it).

III, 9, 5. There is the vaṣaṭkāraṇidhana.

Comm.: Even if the vaṣaṭkāraṇidhana is performed so as to be for the rest like the śyena, yet it is called like that.

The vaṣaṭkāraṇidhanasāman is chanted at the third prṣṭha-laud; cf. the note to III, 8, 7.

III, 9, 6. (In the next line, mention is made of an alteration with respect to the sāmans regarding the non-validity of the particulars of the rule fixed as: in the pavamāna-laud he should use a rathamāra-, bṛhat-, prṣṭha-, plava- and brahmasāman.)

There is the sapṭaha (sāman). Up to seven men (descendants) there is no support for him against whom they make an incantation with this (sacrifice).

Comm.: The sapṭaha or killing-seven-sāman of the prṣṭha-laud is composed to the verse "For we are calling only you" (SV. 1, 234; RV. 6, 46, 1). Either the fact that this sāman is called sapṭaha is explained by this, that it is a means for killing seven men, or the fact of the name sapṭaha (of this sāman) must be explained on account of the fulfilment of the act of killing seven by singing this (sāman) to the verse "For we are calling only you."

When the Mahenas, whose purohita (family-priest) was Jamadagni, were jealous of his being richer, and thought of ruining him, he saw the killing-seven-sāman and then he could kill in one day seven domestic animals of theirs (JB. 1, 152). This sāman, chanted to SV. 2, 25, is the fourth sāman at the midday-pavamāna-laud (Maś. K. S. 3, 13). According to Eelsingh, p. XXXII, the verse to which the sāman is composed, is "clarified thou flowest, O Soma" (SV. 1, 511).

III, 9, 7. (Now the special rules for the śyena are substituted.)

The rest is like the śyena.

Comm.: This means: all rules prescribed in particular with regard to the śyena, viz. those concerning the (priests) wearing a red head-band etc., should be applied here without exception (api). No doubt because of the presence of the word "rest" and on account of

special rules regarding the śyena it is out of place to speak of it, but the rules for the jyotiṣṭoma, found by way of a substitute, are also found at the śyena.

III, 10. (This khaṇḍa deals with differences in the way of singing the "tongs" (saṃdaṃśa) with respect to the "falcon".)

III, 10, 1. Next (come) the "tongs".

Comm.: This sacrifice is called thus as it resembles, by its (bringing about of) taking and grasping, a pair of tongs.

For saṃdaṃśa and vajra cf. Lāṭy. 9, 4, 37; Āp. Ś. S. 22, 13, 13.

III, 10, 2. When he wants to make an incantation (against his rival) he must sacrifice (with the "tongs").

III, 10, 3. With a pair of tongs (a blacksmith) takes hold of a thing which is difficult to take hold of (e.g. a pig of red-hot iron).

III, 10, 4. (This sacrifice resembles a pair of tongs) as it consists of two chants each time. Just as one must take hold of a thing difficult to take hold of, by seizing it with a pair of tongs, in exactly the same way he takes hold of (his rival) with this (sacrifice).

Comm.: "chants": two trivṛt-lauds, two dvādaśa-lauds (i.e. chants of twelve verses), two pañcadaśa-lauds, two ekaviṃśa-lauds, two caturviṃśa-lauds and two triṇava-lauds ¹⁾.

1) See for the trivṛt etc. the note to III, 3, 1.

III, 10, 5. (The group of stomas) amounts to the trivṛtstoma, (the number of stotra-verses) amounts to the bṛhatī-metre. The trivṛt (stoma) is the thunderbolt, the bṛhatī-metre is cattle. With the thunderbolt he strikes his (i.e. his rival's) cattle; the rival becomes destitute of cattle.

The comm. here is partly corrupt. For the verb "to amount" and its derivatives see Minard, o.c., § 201 f.; Oldenberg, Weltanschauung, p. 113; Schayer, l.c., p. 290. For "destitute of cattle" see note 3 to III, 8, 13.

III, 10, 6. There is the vaiyaśva(sāman); by this he makes him (his rival) horseless.

Comm.: The vaiyaśva, mystically seen by the seer Viyaśva, should be composed to the verse "clarified thou flowest, O Soma" (SV. 2, 25). He makes his rival horseless, because of the identity of the words vaiyaśva and vyaśva.

The vaiyaśvasāman was seen and chanted by Vyaśva ("horseless"), son of Sākamaśva ("with horse"), when his uncle who had had him exposed, came to him to kill him after having heard that he was still alive. The sāman killed his uncle (JB. 3, 221). It is the fourth sāman at the midday-pavamāna-laud.

III, 10, 7. (As the sāman is the vaiyaśva, the finale) is pariṣṭubdheḍa (i.e. with a stobha on either side of the iḍā) ¹⁾. (By means of this) he cuts him (his rival).

Comm.: The finale is: the word iḍā in the ṛg-verse to which the sāman is chanted.

1) This is the translation by Caland of PVB. 10, 11, 1; in his first note to PVB. 8, 9, 12 he says: "the exact meaning of pariṣṭubh is not certain. The expression seems to mean: "to include the (word) iḍā before and behind by a stobha". Cf. Sāyaṇa on PVB. 12, 4, 27).

III, 10, 8. At the beginning of the midday- and ārbhava-pavamāna-lauds are two vārṣāhara(sāman)s, the kāsita- ¹⁾ and aupagava-sāmans and the nānadasāman. (The udgātars) compose injurious ²⁾ sāmans for destroying (the rival).

Comm.: At the midday-pavamāna-laud a gāyatra and a vārṣāhara (are composed) to the same ṛg-verse "rush, Soma, most brilliant one" (SV. 1, 503), but in the ārbhavapavamāna-laud a vārṣāhara-sāman to the verse "which is your best intoxicating drink" (SV. 1, 470) is stated already (III, 8, 15). In the same way the kāsita- and aupagava-sāmans (are composed) to the two verses "purify thyself" (SV. 1, 479) and "to Indra" (SV. 1, 566), and the nānadasāman to the verse "(that) there is a previous acquisition of your soma juice" (SV. 1, 545).

1) For the kāsita see Caland's note to PVB. 15, 5, 15.

2) Krūra is the synonym of aśānta; see Hoens, o.c., p. 155, where the "demoniac" (krūra) character of the jarābodhiyasāman is dealt with.

III, 10, 9. (The tongs are performed) without a saptadaśastoma (i.e. a stoma having seventeen parts); with this he injuriously (destroys the cattle of the rival).

Comm.: "with this" i.e. with the tongs without a saptadaśastoma which is related to cattle (read: "paśavyasapta-").

The saptadaśastoma has a peaceful character: ŚB. 8, 4, 3, 11: "it is with this (stoma) they then chanted praises; — the tame animals were created."

III, 10, 10. The rest is like the śyenayāga (falcon-sacrifice).

Comm.: (In performing) the falcon, and the ājyapavamāna- and out-of-doors lauds, the gāyatra- and vārṣāharasāman are composed to the verse "rush, Soma, most brilliant one" (SV. 1, 503); the vaiyaśva, vaṣaṭkāraṇidhana, and raurava each to one verse: "clarified thou flowest, O Soma" (SV. 1, 511), the yaudhājaya to three such verses; the last in order (are) the auśana, rathamṭara, vāmadevya, saptaha and kāleya; the gāyatra, vārṣāhara, and satrāsāhīya ¹⁾ to the verse "which is your best intoxicating drink" (SV. 1, 470); the kāsita and aupagava to the verses "purify thyself" and "to Indra"; the nānada and āndhīgava to the verse "(that) there is a previous acquisition of your soma juice" (SV. 1, 545); the first of the sāman-triads is the kāva, the last the yajñāyājñīya, i.e. the agniṣṭomasāman ²⁾; two trivṛt-lauds, two lauds consisting of

twelve verses, two of fifteen, two of twenty-one, two of twenty-four and two of twenty-seven verses. Here the meaning of the part of the sentence to be supplied is: the first of the sāman-triads hā u 3; as 3; phaṭ 3; has 3; prāyaccakram³) produced from the original verse (yoni) to this trca: "there is a previous acquisition of your soma juice" (SV. 1, 545).

1) For the satrāsāhiyasāman see SV. (Calcutta ed.), I, p. 387. There are two sāmans of this name, composed to SV. 1, 170.

2) Cf. PVB. 4, 2, 20.

3) For this yoni (about which more can be found in R. Simon, *Fuṣpasūtra*, München 1909, p. 510) see ĀrG. 2, 1, 26 (SV., Calcutta ed., II, p. 428): hā u 3 | as 3 | phaṭ 3 | mṛs 3 | has 3 | prāya2t | cakra2m etc. See further J. M. v. d. Hoogt, *The Vedic chant studied in its textual and melodic form*, Wageningen 1929, § 44 ("the example of the first case"); Caland, *Jaiminiyasamhitā*, Breslau 1907, p. 7. Stobhas like hā u etc. (cf. also III, 1, 10 ff.) are modifications (in the shape of interjections of words and groups of words) which the ṛc undergoes in order to be applied to the requirements of the melody; see v. d. Hoogt, o.c., p. 1 f.; 6. About the signification of the numbers 2 and 3 see ibidem p. 33; 42. The tones 1 to 3 are high compared with the tones 4 to 6.

III, 11. (Differences in the manner of chanting the thunderbolt with respect to the falcon.)

III, 11, 1. Next comes the thunderbolt. When he wants to make an incantation (against his rival) he must sacrifice (with the thunderbolt); with the thunderbolt-sacrifice he hurls a thunderbolt at his rival in order to destroy him.

III, 11, 2. The complete (number of the lauds of the stoma in the thunderbolt) is fifteen.

III, 11, 3. Fifteen is the thunderbolt; this same thunderbolt he hurls at his rival in order to destroy him.

Comm.: Fifteen is the thunderbolt because of its belonging to Indra. Therefore the lauds which form part of this (thunderbolt) have the shape of a thunderbolt too.

III, 11, 4. (The thunderbolt is) an ukthya (combined with) a ṣoḍaśin (sixteenth laud in addition to the ukthya).

An ukthya is a soma-sacrifice, consisting of fifteen lauds, followed by fifteen separate recitations. The evening service has three recitations and three lauds more than the usual agniṣṭoma. With the ṣoḍaśi sāman a sixteenth cupful is sacrificed to Indra ṣoḍaśin and partaken of. About the ukthya see Āp. Ś. S. 14, 1, 6 ff.; about the sixteenth cupful: Āp. Ś. S. 14, 2, 2 ff. See also Eggeling III, p. XIV ff.

III, 11, 5. The ukthyas are cattle¹), the ṣoḍaśin is the thunderbolt²); with this thunderbolt he hurls a thunderbolt at his rival in order to destroy him.

1) Cf. KauṣB. 21, 5.

2) Cf. PVB. 12, 13, 14; 19, 6, 3. The number sixteen is connected with Indra (SB. 4, 5, 3, 1) and Indra's power (PVB. 21, 5, 6).

III, 11, 6. (Then the chanting of the ṣoḍaśi sāman to the śakvarī-verses is dealt with.)

The thunderbolt-sacrifice has mahānāmni-verses and sixteen sāmans.

For the mahānāmni-verses see Eggeling III, p. XX note 2; JB. 3, 104—111; Gonda, *R̥gvidhāna*, p. 121.

III, 11, 7. The mahānāmni-verses are a thunderbolt; the ṣoḍaśi is the thunderbolt; with this thunderbolt he hurls a thunderbolt at his rival in order to destroy him¹).

Comm.: The mahānāmni-verses are a thunderbolt because of their belonging to Indra²) because of the evidence of the verse "let him help us to get the better of our rivals" or because of their being demon-killers.

1) Cf. KauṣB. 23, 2; by the m.-verses Indra slew the demon Vṛtra.

2) Cf. AiB. 5, 7; by the m.-verses Indra fashioned himself as great; therefore they are called so.

III, 11, 8. The rest is the same as (the tongs) mentioned before. Comm.: Therefore this is the proceeding: the verses "Purify thyself, O Soma, while thou, O bull, art pressed" (SV. 1, 479; RV. 9, 61, 28) and "driving away the contemners he purifies himself" (SV. 1 510; RV. 9, 61, 25) before the conclusion, to a trca he ladles up, a satrāsāhiyasāman, to one verse¹ "(that) there is a previous acquisition of your soma-juice" (SV. 1, 545; RV. 9, 101, 1) a nānadasāman, to the same verse an āndhīgavasāman, to one verse a śyāvāśvasāman, to one verse a sāman which is the second of the (sāman-) triad: the pramaṇhiṣṭhīya, aupagava and udvaṃśīya, the mahānāmni-verses, the ṣoḍaśisāman; the rest is the same (as the tongs) mentioned before; the complete jyotiṣṭoma of fifteen verses is arranged for appeasing, for appeasing which means that the jyotiṣṭoma is arranged for appeasing, i.e. the jyotiṣṭoma in its original (normal) form is to be performed for appeasing the error made at the incantation-sacrifices in the performance of all incantation-sacrifices.

By means of the pramaṇhiṣṭhīyasāman Indra is able to hurl the thunderbolt against Vṛtra; see PVB. 12, 6, 5, f.; JB. 1, 182. For the udvaṃśīyasāman see PVB. 8, 9, 6—10 with Caland's notes. For the "Zauberkräft" (magic power) of the sāmans in general see e.g. S. Konow, *Das Sāmavidhānabrāhmaṇa*, Halle 1893, p. 23.

III, 12. (This khaṇḍa deals with the enumeration of the days, the coming into being of, and reflections upon, the nine days in the middle.)

III, 12, 1. (The arrangement of the days of sacrifice is as follows:) an atirātra (overnight rite), the introductory one-day sacrifice of the caturviṃśastoma, the abhijit, the three days (svara-sāmāṇaḥ), the day with divākīrtya-recitations, the three days, the viśvajit, the day of the mahāvratasāman and (finally another) overnight rite.

The overnight rite is a soma-rite in which one watches the night with 29 recitations and lauds, some of which are performed during the night. See Āp. Ś. S. 14, 3, 8—16. Two other thirteen-day rites are mentioned PVB. 23, 1 and 2. The caturviṃśastoma is the way of chanting a laud with twenty-four verses (cf. note to III, 3, 1). For the abhijit and viśvajit single-day rites see e.g. PVB. 16, 4, 5—10 with Caland's notes. Abhijit was not entered in Renou's Vocabulaire. For the three days before and after the central day of the Gavāmayana soma-rite (sattra) see Āp. Ś. S. 23, 3, 9. For the Gavāmayana itself: Āp. Ś. S. 21, 15—22. The dakṣiṇā at the viśvajit is very high; it may be even the whole property of the sacrificer (Lāṭy. 8, 1, 28). Cf. also JB. 2, 29 f.

III, 12, 2. The All gods held a sacrificial session with King Soma, the householder. They said: Our King Soma must be excellent in all respects. Therefore King Soma goes to all the asterisms, for Soma is fertilising.

Comm.: Soma is fertilising i.e. he is the factor conditioning the deposition of the seed, owing to the transformation of blood etc. as he is identical with fluid.

About Soma see Eggeling, II, p. XI ff; Eliade, o.c., ch. IV. Soma is identified with the moon e.g. KauṣB. 16, 5; with the sacrificer TB. 1, 3, 3, 5; he deposited the seed TB. 1, 6, 2, 2; for Soma as the bridegroom of the asterisms or lunar mansions see TS. 2, 3, 5. About the transformation of blood into seed in case of decrease of the seed see J. Jolly, Medizin, Strassburg 1901, p. 42.

III, 12, 3. The nine-day rite which is the womb (the middle) of the year, they enter.

Comm.: When they have held the sacrificial session they enter the nine days in the middle, because it is a deviation from the normal Gavāmayana-ceremony, which is to be performed in one year — the thirteen-day sacrificial session bearing also the name "year".

III, 12, 4. The nine days are an image of the year. There are nine prāṇas. They obtain the prāṇas.

Comm.:an image of the sacrificial session of a year (i.e. identical with it) because all the stomas and prṣṭas of the year are analogically present in it. There are nine prāṇas: seven being in or on the head, two being below according to the sacred tradition. Those who went to the nine-day rite (in the middle of the year) obtain the nine prāṇas.

TB. 1, 1, 6, 7 mentions twelve nights as the symbol of the year; see further A. Hillebrandt, Ritualliteratur, Strassburg 1897, p. 5. For the nine prāṇas see e.g. PVB. 4, 5, 21: "Nine in number are the prāṇas; they obtain firm support".

III, 12, 5. Living, and with their offspring they who enter these (nine nights) attain the light.

Comm.: "living" i.e. in the ideal lifetime of man of one hundred years because of the performance of the nine-nights' rite, which is identical with the prāṇas; with their offspring, because of the performance of the householder's sacrifice with Soma, who is the factor conditioning the deposition of the seed.

"light" i.e. glory. This must be considered to be the fruit after the manner of the 'nights' sacrificial session, as there is no fixed rule for another fruit in addition to it.

Cf. PVB. 22, 12, 1—4.

CHAPTER FOUR

IV, 1. (The first khaṇḍa of this chapter deals with the coming into being of the Agnihotra (oblation-to-Agni-rite) and its identity with the primeval being, its character, which agrees with that of a śrauta-sacrifice, prescriptions in case the fire will not flame up and for the dakṣiṇā.)

IV, 1, 1. Prajāpati practised austerities¹): it crossed his mind, when he practised austerities: may I create gods; then the well-known gods (Indra etc.) were created (through emanation). By day Prajāpati created the gods, at night the Asuras. As he created the gods by day, that is why the gods are gods²). Because he created the Asuras³) during the time that Sūrya (the sun) was not there (i.e. at night), they are Asuras. The ancestors are ancestors in this that they (ate of the oblation of food to the ancestors (kavya) and drank (of the nectar (amṛta)).⁴)

1) See Deussen, o.c., p. 181—189.

2) The words for "day" and "god" are etymologically connected by the brāhmaṇa-author. The gods reached their state of gods by the eight-day rite (PVB. 22, 11, 1 f.) or the fifteen-day rite (PVB. 23, 6, 2); the godhead of the gods (deva) is this, that (i.e. the gods are gods because) they were created on entering heaven (div), says ŚB. 11, 1, 6, 7. See also TB. 2, 3, 8, 2.

3) "Asura" is etymologized by a + sūrya: "not sun". Their king is Asita (black) Dhanvan (ŚB. 13, 4, 3, 11). After creating them there was darkness for Prajāpati (ŚB. 11, 1, 6, 8).

4) An etymological connection is made here between the verb "to drink" (pibati) and the ancestors (pitaraḥ).

IV, 1, 2. The gods desirous of heaven¹) practised austerities. From them, practising austerities, sap came into being, viz. the earth, the intermediate space and heaven. They practised austerities; from them, practising austerities, a sap came: from the earth the Ṛgveda, from the intermediate space the Yajurveda, from heaven the Sāmaveda²). They practised austerities; from them, practising austerities, a sap came: from the Ṛgveda the householder's fire, from the Yajurveda the fire in the south, from the Sāmaveda the eastern fire. They practised austerities; from them, practising austerities, the Puruṣa came with a thousand heads, a thousand eyes and a thousand feet³).

Comm.: thousand means innumerable..... So the Puruṣa is the most excellent one as he is identical with the fourth sap⁴).

1) In the beginning the gods obviously did not live in heaven: JB. 1, 182 e.g. tells us that the gods after practising austerities and seeing thereupon the sākamaśvasāman reached heaven thereby.

2) That the ṢaḍvB. belongs to the SV. is underlined by the high place c.q.

heaven, where the Sāmaveda is said here to have come from.

3) Cf. RV. 10, 90, 1.

4) About the complete character of the number four see Keith, AiB., p. 392, note 6.

IV, 1, 3. The gods resorted to Prajāpati thinking: this body of "immortality" (or: immortal body) shall not together with the bodies of the Vedas (the fires,) be reached by death. They said (to Prajāpati): "What was (the Puruṣa) called?"

IV, 1, 4. Prajāpati said: "(His) name is oblation (to Agni, the fire)".

About the identification of Puruṣa (Prajāpati) with the sacrifice see Lévi, o.c., p. 16; 77. Elsewhere the sacrifice is identified with puruṣa, i.e. man, e.g. ŚB. 1, 3, 2, 1; KB. 25, 12. Etymologies of puruṣa are given, e.g., ŚB. 13, 6, 2, 1 ("he who lies in this stronghold"); 14, 4, 2, 2 ("as he formerly burnt all evil from this Universe, therefore he is the Puruṣa").

IV, 1, 5. Prajāpati goes to the performance of a sacrifice of one day for the gods. In one day this sacrifice (the Agnihotra,) is completed.

About the Agnihotra, a sacrifice of cow's milk, made every morning and evening in the Āhavanīya-fire, see Āp. Ś. S. 6, 1—15; P. E. Dumont, L'Agnihotra, Baltimore 1939.

IV, 1, 6. When one purifies the householder's fire, that is what is meant by the sacrifice of consecration; when one purifies the fire in the south and the eastern fire, that is what is meant by an introductory sacrifice (prāyaṇīya); when one lays fuel on the fire, this is the (complex of) upasad-rites.

The text reads: abhyādadhāti (3 sg. act.), Sāyaṇa: abhyādadhate (3 pl. med.).

IV, 1, 7. Then, when the clarified butter (ājya) of a (sacrificer) is spilt, the āhuti (sacrifice of an oblation into the eastern fire) is called "spilt" by name. Because of this the sacrificer becomes liable to die away. (Therefore) a boon must be granted (consisting of cows). This (boon to the priests) is the expiatory rite for the offence.

Comm.: The experts who expound the Vedic texts say: the rite is (performed) to undo (the effect of) the offence (of spilling the butter).

This and the next paragraph have nothing to do with the Agnihotra (Elsingh, p. XXI, XXX, XXXII). For the boon cf. PVB. 6, 7, 13.

IV, 1, 8. Then, when a sacrificer has unclarified butter flowing over (the vessel), the āhuti not being spilt is called "not spilt" by name. Because of this the heart of the sacrificer becomes liable to die away. (Therefore) something made up of things of various sorts must be given (as a dakṣiṇā). This is the expiatory rite for the (offence of sacrificing with unclarified butter).

IV, 1, 9. That he sacrifices into the householder's fire, that is the morning-libation; that he sacrifices into the southern fire, that is the midday-libation; that he sacrifices into the eastern fire, that is the third libation.

Comm.:the morning-libation (*prātaḥsavana*), because *prātaḥ* is the same as being the first (*prāthamya*).

IV, 1, 10. That he (the sacrificer) cleanses, that is his expiatory bath (after a sacrifice).

IV, 1, 11. That he gives food-sacrifices is (done) for the completion of the *udayaniya* and the *udavasāniya*.

About the *udayaniya* (conclusive libation) see *Āp. Ś. S. 13, 23, 1—5*; C-H. § 255; Renou, *Vocabulaire*, s.v. About the *udavasāniya* (oblation of a cake for Agni at the end of the Soma-sacrifice) see *Āp. Ś. S. 13, 25, 3—8*; C-H. § 259; Renou, o.c., s.v.

IV, 1, 12. (Now follows an optional expiatory rite in case that at the kindling of the fire at the *Agnihotra* there comes no fire.)

When the fire of a sacrificer though kindled does not spring up he should fetch another (i.e. an ordinary) fire and make an oblation in that same place. (If there is no ordinary fire) he should make the oblation into the hand of a brahman, or into the ear of a he-goat or into a bundle of *kuśa*-grass or into water.

Comm.:and make in another place an oblation in the eastern fire, pronouncing the mystical names of the seven worlds. *Āśvalāyana* (*Ś. S. 3, 14, 14—16*) has a similar prescription: when at the time of the *Agnihotra* the fire does not spring up he should fetch another and make the oblation; if there is no other fire (he must make it) successively either into the hand of a brahman or into the ear of a he-goat or into a bundle of *kuśa*-grass or into water.

Cf. *Āp. Ś. S. 9, 3, 3—12* with Caland's note to 9, 3, 16. If Agni cannot be kindled in the ordinary manner, he must be produced from other *yonis* (places of origin), viz. the ear of a (he-)goat etc. Perhaps the word *aja* (he-goat) is to be considered here as indifferent as to gender (see Oldenberg, *Religion des Veda*, p. 78 note 3). The same four *yonis* are given by Baudh. *Dh. Ś. 1, 4, 6, 2*: it is declared (in the Vedas) that fire resides in the right ear of a goat, in the right hand of a brahman, likewise in water (and) in a bundle of *kuśa*-grass. Therefore after personal purification let him wipe (his watervessel) on all sides with his (right) hand (reciting the mantra): Blaze up, O fire..... (*Bühler*). The goat belongs to Agni (see Oldenberg, o.c. p. 75 ff.); the ear is the vulva (*Meyer*, o.c., I, p. 195); *TB. 3, 7, 3, 1 f.* mentions a she-goat. Because he sacrifices here into the ear with the intention to cause something to be born from it, one may speak of a conception through the ear, about which see *Handwörterbuch des deutschen Aberglaubens*, VI, col. 1205, s.v. *Ohr*, and the literature given there. As for the other *yonis*: the brahman belongs to Agni (*PVB. 15, 4, 8*); for the hand as vulva see *Meyer*, o.c., I, p. 30 (about the *pāṇigrahaṇa*). For *kuśa*-grass see note to II, 9, 2; it serves for the transportation of a flame from

one fire to another; cf. *Āp. Ś. S. 5, 27, 11*, Agni is the child of the waters (*RV. 3, 1, 13*); they are his *yonis* (*MS. 3, 2, 3*).

IV, 1, 13. (Now the performers, who are called better and better, are mentioned by means of secondary performers in order to praise the self-performed oblation at the *Agnihotra*.)

One oblation performed by a pupil is better than a hundred oblations performed by others. One oblation performed by a son is better than a hundred oblations performed by pupils. For, one self-performed oblation is better than a hundred oblations performed by a son.

IV, 1, 14. He (the sacrificer) should invoke (the gods at the sacrifice) himself, he should milk (the cows) himself (for the *Agnihotra*), he should attend the *Agnihotra* himself.

Cf. *SB. 11, 1, 7, 4*. Normally the *adhvaryu* (or, in the *Vait. S.*, also the brahman) performs the *Agnihotra*. *Āp. Ś. S. 6, 15, 14* (with Caland's note) it is to be done by the sacrificer himself; or by other persons e.g. a student of the *Veda* (*6, 15, 16*). The *Agnihotra* consists essentially in an oblation, to Agni, of milk which is the fecundating seed (*Āp. Ś. S. 6, 6, 1*) into the eastern fire, in order to obtain good offspring; but it is also a solar rite, cf. *SB. 2, 3, 1, 1—5*, in order to help the sun to rise and perform its daily and nightly course. See further P. E. Dumont, *L'Agnihotra*, Baltimore 1939.

IV, 1, 15. The sacrificial gift to the priests is the remainder of the sacrifice.

Cf. *SB. 2, 3, 1, 39*.

IV, 1, 16. He who knowing thus performs the *Agnihotra*, has sacrificed with complete sacrificial rites (i.e. *Agniṣṭoma* etc.).

Comm.: this means: by him all sacrificial rites without exception (*api*) are performed.

IV, 2. (Explanation how the *Agnihotra* has the force of all sacrifices.)

IV, 2, 1. *Prajāpati* created the sacrificial session of a thousand years. For them (i.e. the gods attending the session) he confined (i.e. reduced) the thousand years to the *Gavāmayana*, the *Gavāmayana* to the *dvādaśāha* (twelve-day rite), the twelve-day rite to the overnight rite, the overnight rite to the sixteen-day rite, the sixteen-day rite to the *ukthya*-sacrifice, the *ukthya*-sacrifice to the *Agniṣṭoma*, the *Agniṣṭoma* to the *iṣṭi* and the *paśubandha*, the *iṣṭi* and *paśubandha* to the *Agnihotra*. He who knowing thus performs the *Agnihotra*, has sacrificed with complete sacrificial rites. Comm.: The word "year" is synonymous with day because of the sacred tradition: "a man has a life of a hundred years" (*PVB. 5, 6, 13*) as it is not possible that anyone should live a thousand

years, no reference is made to the gandharvas (a class of celestial beings) etc. although they live a thousand years because they are not able to summarize excessively and because of the fact, that the opinion "a month is a year" does not occur, must the equivalence of "year" and "month" be regarded as doubtful.

About the sacrificial session of a thousand years see ŚB. 12, 3, 3, 1 ff.; PVB. 25, 17. The Gavāmayana is dealt with e.g. JB. 2, 1—80; Āp. Ś. S. 21, 15—22 ff. (cf. also the note to ṢaḍvB. III, 12, 1); the dvādaśāha Āp. Ś. S. 21, 1 ff. For the overnight rite see my note to III, 12, 1; for the sixteen-day rite see my note to I, 4, 4; for the ukthya idem to I, 5, 1. The iṣṭi is an oblation consisting of butter, fruits etc., opposed to the sacrifice of an animal or soma. The paśubandha, a single-day rite, is dealt with in J. Schwab, Das altindische Tieropfer, Erlangen 1886, p. 81.

IV, 3. (This khaṇḍa contains particulars of the audumbarī (pillar of the Ficus Glomerata Roxb.).)

IV, 3, 1. Prajāpati erected for the gods the audumbarī, the root of which was not hollow, without knots, with a thick root, and single. Comm.: "single" i.e. without many branches.

For the audumbarī see C-H. § 93; Dastur, o.c., p. 111. It is a big tree with thick bark and light wood of bad quality. See also C. McCann, Trees of India, Bombay, n.d. (approx. 1950), no. 36 with plate.

IV, 3, 2. The audumbarī has the dimension of the sacrificer. Comm.: Another śruti (sacred tradition) says thus: the audumbarī is of the same dimension as the sacrificer (TS. 6, 2, 10, 3).

IV, 3, 3. Sacrificers who are hunchbacked, dwarfish and short should lift up their arms and cut it off (having measured it with their uplifted arms).

Cf. the dimension of the sacrificial post Āp. Ś. S. 7, 2, 13.

IV, 3, 4. How many leaves has the audumbarī? At the Agniṣṭoma- and sādyahkra one-day sacrifices it has nine leaves, at the vaiśyastoma one-day sacrifices, at the overnight rites and at the paunḍarika eleven-day soma-sacrifices eleven leaves, at the vājapeya ("drink of victory") and the aptoryāma soma-sacrifices seventeen leaves, at the aśvamedha (horse-sacrifice) twenty-one leaves, at the puruṣamedha (sacrifice of a man) forty-eight leaves, at the sarvamedha (all-sacrifice) an unlimited number of leaves.

At the sādyahkra the buying of the soma takes place on the same day as the sacrifice, cf. Āp. Ś. S. 22, 2, 6; JB. 3, 187 f.; 2, 115 ff.; ŚB. 3, 5, 1, 13—23. For the number nine see note 2 to ṢaḍvB. III, 8, 23. One of the purposes of the sādyahkra is destroying one's rival (PVB. 16, 12, 2; Āp. Ś. S. 22, 2, 9); Āp. Ś. S. 22, 2, 11 however the number eleven is used, but it is possible that this refers only to the two other purposes of the sādyahkra mentioned in 22, 2, 9 viz. the attainment of the space of heaven and the acquisition of cows, cf. the identification of the ekādaśinī with heaven (ŚB. 13, 6, 1, 6) and cattle (ŚB. 13,

2, 5, 2). Heaven and prosperity are also the purposes of the paunḍarika. The vaiśyastoma is a single-day rite (ekāha). The paunḍarika is a soma-ceremony lasting eleven days and for which ten thousand dakṣiṇās are required, cf. Āp. Ś. S. 22, 24, 8 with Caland's notes. For the vājapeya see Āp. Ś. S. 18, 1—7; it consists wholly of seventeen lauds, spoonfuls etc. (Āp. Ś. S. 18, 1, 5), as this number is connected with Prajāpati "for he who sacrifices with the vājapeya, wins..... Prajāpati" (ŚB. 5, 1, 2, 10 f.); see also Oldenberg, Religion, p. 415. About the aptoryāma, a soma-sacrifice with 33 lauds and 33 recitations, see Āp. Ś. S. 14, 4, 12 ff.; Eggeling III, p. XIX ff.; PVB. 20, 3, 3 says this is performed by him "from whom the cattle continuously slips away" and "cattle is the seventeen-versed stoma" (PVB. 19, 10, 7). For the connection of the aśvamedha with 21, cf. ŚB. 13, 5, 1, 5; see further Āp. Ś. S. 20. About the puruṣamedha see e.g. Āp. Ś. S. 20, 24; it is a soma-sacrifice taking five days, cf. ŚB. 13, 6, 1. I could not find a connection with 48 elsewhere. The sarvamedha, which lasts ten days, is dealt with Āp. Ś. S. 20, 25, 3 ff.; ŚB. 13, 7, 1. See also Renou, Vocabulaire, s.v.

IV, 3, 5. He who knowing thus erects the audumbarī, will be honoured.

Comm.: "thus": the rules regarding the audumbarī.

IV, 3, 6. Prajāpati desired: may I be honoured. The udumbara-tree¹⁾ is the vigour (ūrj), food is vigour²⁾, the sāman is food³⁾. Let me therefore honour the sāman-singers. He who knowing thus erects the audumbarī, is honoured.

1) Cf. PVB. 6, 4, 1 with Caland's notes; see further Hamsa Rāj, o.c., p. 107.

2) Cf. e.g. ŚB. 3, 2, 1, 33; I translate "vigour" after Caland (PVB. 1, 6, 15); it is strengthening and refreshing food.

3) Cf. SVB. 1, 1, 8; PVB. 6, 4, 13 says: the sāman is the food of the gods.

IV, 4. (This khaṇḍa contains particulars of the yūpa.)

IV, 4, 1. He makes a sacrificial post (yūpa) out of a tree with a milky juice and which is thick at the root and has a hair-like point and is corresponding (in the middle).

About the yūpa see C-H. § 13; Schwab, o.c., p. 2 ff.; Gonda, Aspects, p. 81 ff.; AiB. 2, 1 ff.; Āp. Ś. S. 7, 1, 13 ff.; ŚB. 3, 6, 4 ff.

IV, 4, 2. The sacrificial post is a thunderbolt¹⁾. With this same thunderbolt (the priest) strikes his²⁾ rival for him²⁾.

Comm.: Thus says the Taittiriya Samhitā (5, 2, 6, 1—2): Indra hurled the thunderbolt at Vṛtra; he divided him into three³⁾ parts, viz.: the sword (sphya), the chariot and the sacrificial post.

"rival": the demon who disturbs the sacrifice⁴⁾.

1) Cf. AiB. 2, 1.

2) "his" and "him" relate to the sacrificer.

3) Cf. ŚB. 1, 2, 4, 1 where a fourth part is mentioned: the arrow.

4) This is wrong; it is the rival of the sacrificer, who hates him.

IV, 4, 3. He makes the sacrificial post octagonal.

Cf. e.g. AiB. 2, 1; ŚB. 5, 2, 1, 5; Āp. Ś. S. 7, 3, 2 where the reason of the

octagonality is given by Caland in note 1: as the octosyllabic gāyatrī-verse means fiery energy (tejas) and the gāyatrī is the beginning of the sacrifice (each laud at the pressing has gāyatrīs at the beginning), the yūpa is equivalent to the gāyatrī through the number eight. See also Schwab, o.c., p. 8; Meyer, o.c., III, p. 105.

IV, 4, 4. He obtains the ten quarters. Regarding the yūpa he makes two groups of five on either side.

Comm.: "ten": above, below and the eight quarters.

The number of the quarters varies. See for the text-places Ḥaṃsa Rāj, o.c., p. 206 f.; Weber in Ind. Stud. IX, 358 ff.; XVII, 293 ff.

IV, 4, 5. (He makes the sacrificial post) fifteen or seventeen or twenty-one cubits (of length).

Cf. Schwab, o.c., p. 10; ŚB. 3, 6, 4, 17 ff.; Āp. Ś. S. 7, 2, 11: fifteen cubits for a sacrificer who has rivals whom he desires to overcome; a vajra is the stoma consisting of fifteen verses; in this way he overcomes his rival. Seventeen cubits for a sacrificer who desires offspring; Prajāpati has a connection with the number 17; in this way he obtains Prajāpati (the lord of creatures, of offspring). Twenty-one cubits for a sacrificer who desires a firm foundation; the stoma consisting of 21 verses is the one which has a firm foundation among the stomas; he obtains a firm foundation.

IV, 4, 6. (He makes) the sacrificial post out of the wood of the palāśa-tree (*Butea frondosa* Koenig) for him who desires prosperity, out of the wood of the bilva-tree (*Aegle Marmelos* Corr.; wood-apple) for a sacrificer who desires spiritual pre-eminence, out of the wood of the udumbara-tree for him who desires common food, out of the wood of the khadira-tree (*Acacia Catechu* Willd.) for him who desires strength, out of the wood of the vibhītaka-tree (*Terminalia bellerica* Roxb.) and the rājavṛkṣa ("royal tree") for him who has rivals, out of the wood of the kramuka-tree (*Areca Catechu* Linn.), the aśvattha-tree (*Ficus religiosa* Linn.) or out of stone for him who is desirous of fame; the wood of any tree that is fit for a sacrifice for him who desires cattle.

Comm.: "any tree": the vikaṅkata-tree (*Flacourtia sapida* Roxb.) etc.

For the trees see Dastur, o.c.; Schwab, o.c., p. 2; Gonda, Rgvidhāna, (notes to) p. 41, 43 and 100; cf. also AiB. 2, 1; Ā. Ś. S. 7, 1, 15 f. The rājavṛkṣa is mentioned also in the comm. to III, 8, 16. It is either the *Cathartocarpus Fistula* Pers., or the *Buchanania latifolia* Roxb. (?).

IV, 4, 7. Here must be avoided: knotted, injured, distorted (i.e. turned towards the left), lopped, bent, pointed, burnt by a forest-fire, sapless, hollow, affected by woodworms (trees). These are not to be recommended.

About "distorted" see W. Caland, Verslagen en Med. Kon. Akad. van Wetensch., Amsterdam 1898, afd. Lett., 4e Reeks, II, p. 290 f.

IV, 4, 8. Recommended are: (trees) with a turn towards the right, regular and smooth ones. (These are to be) recommended.

IV, 4, 9. The corner deities of the sacrificial post are: Agni in the east, Yama in the south, Varuṇa in the west, Soma in the north; at the intermediate points are Āditya, Rudra, the Maruts and the Vasus; the "unconquered" (Aparājita) deities and the pitaras (fathers) below; the Sādhyas-gods above.

Cf. Lévi, o.c., p. 48 f. The gods are called "unconquered" because they were not conquered in the lower quarter which is therefore called the unconquered quarter, Sāyaṇa says. In AiB. 8, 9 by the unconquered quarter the north-east is meant, cf. also 1, 4.

IV, 4, 10. The sacrificial post belongs to all deities¹⁾; the sacrificial post is multiform; having become a thunderbolt it goes to the gods.

1) Cf. TS. 6, 3, 4, 6.

IV, 4, 11. The gods resorted to Prajāpati. (Having obtained his consent they hurled the sacrificial post (being a thunderbolt, at the demons), raised¹⁾ it and struggled (with them). That is why the sacrificial post is a sacrificial post.

1) "raised": Sāyaṇa reads "kept them off". If one should prefer "raised", this should stand before "hurled"; if "kept them off", this should stand after "struggled".

IV, 4, 12. He is to implant the lower part (of the sacrificial post) with its bark one cubit deep.

IV, 4, 13. The piece to be implanted is the seat of the fathers. The piece above (sc. the earth) is the seat of man. What is below the rope (of Kuśa-grass on the yūpa) is the seat of the medicinal herbs and tall forest-trees. What is above the rope is the seat of the All-gods.

Cf. Āp. Ś. S. 7, 10, 3 with Caland's note 1.

IV, 4, 14. They sprinkle the sacrificial post, decorate it and cover it with an unwashed garment.

Unwashed, literally "unbeaten", means: new; cf. e.g. PVB. 17, 13, 6. In washing, clothes are beaten on a stone in the river; see J. Lyon, Just half a world away, New York 1954, p. 30.

IV, 4, 15. This (is done) for the Gandharvas and Apsaras.

IV, 4, 16. The wooden top-ring of the sacrificial post belongs to Indra. That above the wooden ring a space must be made of one finger's length, is done for the Sādhyas-gods.

Cf. Schwab, o.c., p. 9; TS. 6, 3, 4, 6.

IV, 4, 17. He turns (the sacrificial post) to the east: this is the highest place of Viṣṇu¹⁾.

Comm.: "this": the turning to the east²⁾.

1) For this place see Gonda, *Aspects*, p. 94.

2) This is rather strange.

IV, 4, 18. The body of the sacrificial post is the seasons; the head is the year; the outward appearance is the Vedas. He has his support in the year who knows thus.

Comm.: "He has.....": he has a long life.

IV, 5. (This khaṇḍa deals with the twilight-prayer.)

IV, 5, 1. The experts say: why does a brahman perform his twilight-prayer in the evening, sitting and in the morning, standing; what is the twilight-prayer; what is the time of the twilight-prayer; what is the innermost nature of the twilight-prayer?

For the twilight-prayers see Manu 2, 101 ff.; 4, 93 f.; Gobhila *Samdhyaśūtra* (Bibl. Ind. LXXIII) p. 1078; Hillebrandt, *Ritualliteratur*, § 46; V. G. Ayer, *The Chronology of ancient India* (first series), p. 129; Oldenberg, *Religion*, p. 431.

IV, 5, 2. The gods and the Asuras contended. The Asuras went to the sun (to fight it). The sun was afraid of (the Asuras), his heart shrank like a tortoise¹).

1) Notice this beautiful image, which seems all the more striking as the sun has more relations to a tortoise: it is identical with the tortoise (SB. 7, 5, 1, 6); it creeps over the three worlds in the shape of a tortoise (SB. 7, 5, 1, 9) etc.

IV, 5, 3. The sun had recourse to Prajāpati. For him Prajāpati saw this remedy: truth, veracity, Brahman, the mystic syllable om and the gāyatrī-metre consisting of three padas. He saw the face (i.e. the most important part) of Brahman.

Comm.: "Brahman": the rites according to the Ṛgveda etc.

"Veracity" (satya) because the gods adhere to this, the Asuras to untruth (SB. 9, 5, 1, 14). See also Lévi, o.c., p. 39; 163 f.; H. Lefever, *The vedic idea of sin*, Nagercoil 1935, p. 55 ff.; Keith, *Rel. and Phil.*, p. 246; 248; 479; Hamsa Rāj, p. 567 f. For the equation gāyatrī-Brahman see e.g. PVB. 11, 11, 9. Eelsingh, however, p. 218, takes gāyatrī here in the particular sense of RV. 3, 62, 50 and gives as an example for the gāyatrī's being a symbol of Brahman: ChUp. 3, 12. In Śaṅkara's comm. on 3, 12, 1 the etymology of gāyatrī is given: (it is called thus) because it sings out (gāyati) and protects (trāyati).

IV, 5, 4. Therefore the brahman performs his twilight-prayer¹), sitting, at the juncture of day and night. The time of the twilight-prayer is between the disappearance of the lights of the night's starry sky and sunrise on the one hand and between sunset and the appearance of the lights of the night's starry sky on the other hand. This is the twilight-prayer, this is the innermost nature of the twilight-prayer. That he performs his twilight-prayer in the evening, sitting, by doing this he gains the place of a hero. Then, that he employs water, these drops (thrown up,) become thunderbolts.

These drops having become thunderbolts, strike down the Asuras. From that time the gods prospered and the Asuras came to nought. He prospers himself and his rival comes to nought who knows thus. That he performs his twilight-prayer in the evening and in the morning, by doing this there is the place of a hero, a fixed place for ever (for him) who knows thus.

Comm.: Those belonging to the Taittirīya-school, have this tradition (Taitt. Ār. 2, 2): therefore the demons fight the sun when it is in the sky; when it has set these same demons are appeased by the consecrated water by the gāyatrī. Therefore these experts throw up water consecrated by the gāyatrī at the twilight-prayer, face turned eastward. These same waters, having become thunderbolts, strike the demons..... (?)³)

1) Cf. note to IV, 5, 1.

2) The archaic expression "came to nought" I took from Caland's PVB, (e.g. 5, 5, 15) and Eggeling's SB. Keith uses e.g. "come (or: fall) to ruin" e.g. AiB. 2, 32.

3) The reading taken by Eelsingh, and the one of two other mss., given by him p. 157, note 6, are equally untranslatable.

IV, 6. (This khaṇḍa deals with decrease and increase of the moon.)

IV, 6, 1. Then decrease and increase of the moon are (dealt with). When the moon decreases and increases we shall explain now.

IV, 6, 2. In the first fortnight (of the waxing moon,) the gods consecrate themselves for the soma-sacrifice. In the other fortnight they enjoy the soma. These three vessels are placed: the earth is a vessel, the intermediate space is a vessel, heaven is a vessel. The gods (daily) enjoy the soma, viz. with the heavenly vessel the Ādityas enjoy the first five parts up to the fifth; with the vessel of the intermediate space the Rudras enjoy the second five parts up to the tenth; with the vessel which is the earth the Vasus enjoy the third five parts up to the fifteenth. The sixteenth part is left over. The moon has sixteen parts. He successively enters the medicinal herbs, big forest-trees, cows, cattle, the sun, Brahma, the brahmins. With regard to him (i.e. the moon) the gods both soma-drinking and non-soma-drinking, with Indra as their chief, stayed that night just like sons etc. when they are in doubt, regarding their old father, grandfather or great-grandfather who is sick and draws near to his death, "will he die (already)?" This is the innermost nature of the night of the new moon. Therefore nothing may be recited in the night of the new moon.

Comm.: "recited" because of the identity of Agni and Soma with the Veda which is identical with the words to be recited i.e. because the moon is not shining.

Cf. ŚB. 1, 6, 4, 5; 6, 2, 2, 16; Baudh. K. S. 1, 21; Caland, JB. in Auswahl, p. 212; 214 (note 21); Lévi, o.c., p. 169 ff.

For the soma-drinking gods see also AiB. 2, 18.

IV, 6, 3. Then the increasing of the moon to completeness is dealt with: the brahmans collect ¹⁾ him again from the medicinal herbs, the big forest-trees, cows and cattle, the sun and Brahma. This is the innermost nature of the sāmnāyā-libation ²⁾.

Comm.: Such is the tradition of the Taittirīya-school (TS. 2, 5, 3, 3); with the words "collect this for it" by this the cattle collected it in themselves from the medicinal herbs; they milked what they had collected; that is why the soma has its name and true character.

1) At new-moon the moon has entered the plants, cows etc. Out of the cows one makes again a whole of him. See Meyer, o.c., III, p. 160.

2) The sāmnāyā is an oblation of a mixture of sweet and sour milk of these cows — which sour milk is left of the Agnihotra of the previous evening — made at the beginning of the new moon's sacrifice. See Renou, Vocabulaire, s.v.; Eggeling I, p. 180 note 3; 381 note 2; A. Hillebrandt, Das altindische Neu- und Vollmondsopfer, Jena 1880, p. 4.

IV, 6, 4. The moon is the creator. The day before full-moon is called Anumati; the day after it is called Rākā. The day before new moon is called Sinīvālī; the day after it is called Kuhū. The man who looks at (the moon), does not look at another; thus there is a couple for him.

Cf. AiB. 7, 11, 2 f.; Baudh. K. S. 1, 20; Eggeling IV, p. 264 n. 3. Anumati etc. are the genii of the personified phases of the moon, each of which does not always belong to the same phase (Eelsingh, p. 219). They are the wives of the moon. For Sinīvālī see Gonda, Aspects, p. 227. See also P. Thomas, Hindu religion, customs and manners, Bombay n.d. (1946?), p. 88; Oldenberg, Religion, p. 244.

IV, 6, 5. In the Kaliyuga Anumati is to be considered (as the principal), in the Dvāparayuga Sinīvālī, in the Tretayuga Rākā must be the principal, in the Kṛtayuga Kuhū.

The Kaliyuga is the worst age of the world, the Dvāparayuga the worst but one, the Tretāyuga is the best but one, the Kṛtayuga is the best age. About the yugas see e.g. H. Zimmer, Mythen und Symbole, Zürich 1951, p. 18 ff.

IV, 6, 6. One day before the moon is full he is known as Anumati. The day on which he is just visible, is called Sinīvālī. On the Rākā-day the moon can be seen as full, but on the Kuhū-day he is not visible (anymore).

IV, 7. (In this khaṇḍa some questions about the exclamation "svāhā", taken as a goddess, are put and answered.)

IV, 7, 1. Where has Svāhā come from, whose daughter is she, by whom particularly was she made? Which are her family-relations, how many syllables, padas, dimensions, colours, breathings

has she, what is her body, what her limbs, what her hair on the body; how many heads, how many eyes has she, what is her mouth, what her cloak, which her arms and feet, where does she stand, what is her basis, how do you receive Svāhā; tell the form and the godhead of Svāhā.

For this and the next paragraph cf. GopB. 1, 3, 16. An etymology of svāhā is given ŚB. 2, 2, 4, 6: Prajāpati was aware that it was his own (sva) greatness which had spoken (āha) to him; and he sacrificed it with "Svāhā!"

IV, 7, 2. Svāhā was born from truth, she is the daughter of Brahman, she was particularly made by Brahman, and of the same family (clan) as the seer Lātavya ¹⁾; she has three syllables, one foot, three colours: white, red and gold; her body is the four Vedas; her limbs are the six auxiliaries to the Vedas ²⁾; her hair on the body is the medicinal herbs and big forest-trees. She has two heads: new moon and full moon, Moon and sun are her eyes. The two portions of butter (belonging to Agni and Soma) are the oblation to her. The sacrificial gift is her cloak. The bṛhad and rathamṭara (are her arms), Rg-, Yajur- and Sāmaveda are her feet. She is svāhā, she is svadhā ³⁾, she is the Vāṣaṭkāra ⁴⁾ (the call vāṣaṭ). Being the Vāṣaṭkāra she is used at (the sacrifices to the gods; being the svadhā she is used at the sacrifices to the fathers ⁵⁾). Having a mouth like a cart Svāhā returns to the earth through the intermediate space. Agni is her deity, her figure is the brahman. May we obtain that, desiring which we make an oblation to you. May we become lords of wealth (RV. 4, 50, 6), Svāhā.

"syllables": consisting of the letters sa, va and ha.

"the oblation to her": her mouth which is the place for the oblation.

"Svāhā returns": she obtains the complete fruit of heaven etc.

"her figure": because the brahman is superior.

"oblation to you": Prajāpati! No other but you is able to encompass all the worlds ⁶⁾.

"Svāhā": hereby the enclosure of Prajāpati with Svāhā is shown.

1) Lātavya, descendant of Latu, is the patronymic of Kūśāmba Svāyava; see e.g. PVB. 8, 6, 8; GopB. 1, 1, 25.

2) For these Vedāṅgas see e.g. Keith, RPh. p. 503 with n. 4; M. Monier Williams, Indian Wisdom, London 1893, p. 145.

3) Cf. BĀUp. 5, 8, 1.

4) Cf. ŚB. 13, 1, 2, 3 with Eggeling's note 2; Renou, Vocabulaire, s.v.

5) Cf. ŚB. 13, 8, 1, 4.

6) Cf. ŚB. 5, 4, 2, 9: Prajāpati, no other than thee has encompassed all these forms (Eggeling).

IV, 7, 3. After having satisfied (Prajāpati by enclosing him with the exclamation Svāhā) the sacrificer becomes satisfied with offspring, cattle, food, energy and pre-eminence in holiness and sacred knowledge.

CHAPTER FIVE

V, 1—2. (The first two khaṇḍas of the fifth Chapter contain general precepts for appeasing portents.)

V, 1, 1. Now we will explain the appeasement of portents.

V, 1, 2. One must sacrifice with one thousand and eight (pieces) of palāśa-wood.

For a definition of "portent" see Miss D. J. Kohlbrugge, *Atharvaveda-pariśiṣṭa über Omina*, thesis Utrecht 1938, p. 17: "what was not there (etymology from abhūta) before and which becomes different from what it was before, that is called a portent (adbhuta) and a sign (nimitta), if it arises from a cause. The gods send portents which are contrary to nature in order to warn that men should behave better. The portents are divided into those which appear on earth, in the intermediate space and in the sky, the last-mentioned being the most ominous." Many parallel-places esp. from the AVPar. are given by A. Weber, *Phil. und hist. Abh. der kgl. Akad. d. Wiss.*, Berlin 1859, p. 313 ff.; his 70th AVPar. is the 67th in G. M. Bolling — J. v. Negelein, *The Pariśiṣṭas of the Atharvaveda I*, Leipzig 1909, p. 432 ff. to which edition I shall refer further, but the word-index of which is far from being complete. See also the chapter on marks and omens in C. G. Diehl, *Instrument and purpose*, Lund 1956, p. 211 ff.

V, 1, 3. (One must sacrifice with) eight (verses) sacred to Indra, Yama, Varuṇa, Kubera, Agni, Vāyu, Soma and Viṣṇu:

V, 1, 4. "For Indra, O Soma attended by the Maruts" (SV. 1, 472; RV. 9, 64, 22), "When they see (you) flying like a bird in the sky" (SV. 1, 320; RV. 10, 123, 6), "Both (gods), rich in ghee, the most illustrious of beings" (SV. 1, 378; RV. 6, 70, 1), "Towards the god Savitar in the protectors (heaven and earth)" (SV. 1, 464; RV. Khila 3, 22, 4), "We choose Agni for our messenger" (SV. 1, 3; RV. 1, 12, 1), "The wind must blow a medicine to (us)" (SV. 1, 184; RV. 10, 186, 1), "Soma (and) king Varuṇa" (SV. 1, 91), "Through this (Universe) Viṣṇu has made a stride" (SV. 1, 222; RV. 1, 22, 17).

V, 1, 5. When (the sacrificer) has murmured these formulas 108 times each introduced by sāmāns and when he has caused the word "hail" to be uttered, well-being arises for the sacrificer and his family:

V, 1, 6. "The happiness-conferring lord of the clan" (RV. 10, 152, 2); "(May we mount the horse) Tārksya, the auspicious one, the felly of the wheel (of whose chariot) is undamaged" (RV. Khila 5, 51, 1); "He, the victorious one, incited by the god" (SV. 1, 332; RV. 10, 178, 1), "Āyus for the entire period of (your) life"

(RV. 10, 17, 4), "Living, we prosper a hundred autumns" (RV. 10, 161, 4).

V, 1, 7. Well-being arises for the sacrificer when he has worshipped the sacrificial requisites with these formulas and has caused the word "hail" to be uttered, well-being arises for him. Comm.: These mantras are, according to the sacred texts, applied at the worshipping of the sacrificial requisites though they are applied elsewhere on the strength of special characteristics, just as at the worshipping of the householder's fire a verse belonging to Indra is applied because of the sacred tradition: "the (ṛc) belonging to Indra is to worship the householder's fire."

The repetition of "well-being arises for the sacrificer" points to this that V, 1 forms one whole and did not originally belong to the *Adbhuta-brāhmaṇa* (Eelsingh p. XXIX; 220).

V, 2, 1. The gods and the Asuras contended with each other for these worlds. The gods had recourse to Prajāpati. He gave them this appeasement, belonging to the gods (in order to make an incantation against the rival's attack).

Khaṇḍa V, 2 corresponds with Āśvalāyana *Grhya Pariśiṣṭa* (ĀGPar.) 4, 11.

V, 2, 2. Thereupon the gods, provided with this appeasement, subdued the Asuras. Then the gods prospered (or: throve) and the Asuras came to nought. He who knows thus prospers himself and his rival comes to nought.

For ĀGPar. parallels and readings, different from the *ṢaḍvB.*, see Eelsingh p. 220.

V, 2, 3. Then, having in the fore-noon performed the morning-oblation (the sacrificer) must bring or send for kuśa-grass, śami-wood, *Andropogon muricatus* Retz. grass, dadhi (thick sour milk), ghee, mustard seeds, a twig of the phalavati thorn tree, the plant *Achyranthes Aspera* Linn. and *Acacia Sirissa* wood, take a ritual bath piously disposed (or: intent on devotion) and being ritually pure and with pure clothes, besmear the piece of open ground prepared for a sacrifice (with cow-dung) and sprinkle it (with water), draw a line (with a bundle of Kuśa-grass), sprinkle it again (with water), kindle the fire (and sacrifice) in the ordinary manner. (One should take) grain, mashed and cooked with milk, rice with peas and spices, ricegruel, red rice boiled with milk, thick sour milk, milk, milk with ghee, and ghee, all vessels separately with ghee upon them. Or (if these are not available) rice boiled in milk (can be taken).

Comm.: "he should sacrifice": with the above eight mantras — belonging to the deities, Indra etc. — "For Indra, O Soma, attended

by the Maruts", etc. with the eight substances, for each god 108 (times).

For śamī see Gonda, *R̥gvidhāna*, p. 100. The hard wood of this tree is used to kindle the sacred fire. The fragrant *Andropogon muricatus* Retz. grass is supposed to ward off demons etc. Mustard seed was believed to ward off evil (Gonda, *Aspects*, p. 261, n. 136) and to bring luck (Gonda, *R̥gvidhāna*, p. 43). The phalavati is explained by Sāyaṇa as priyaṅgu which is regarded as auspicious (Gonda, *R̥gvidhāna*, p. 85); in Bhārgava's Standard illustrated dictionary of the Hindī language, 7th ed., Benares n.d., s.v. priyaṅgu one finds "panicum Italicum, black mustard seed." For the *Achyranthes* see Dastur, o.c., p. 10 f.: "the ashes of the plant are known in Skt. as 'apāmārga' and are used as an alkali in dyeing and for washing clothes." See also Oldenberg, *Religion*, p. 327; Meyer, o.c., II, p. 3; 23; Gonda, *R̥gvidhāna*, p. 112. The *Acacia Sirissa* Buch.-Ham. is the same as the *Albizia Lebbek* Benth.; see Dastur, o.c., p. 22 f.

V, 3. (In the following khaṇḍas the varying groups of portents are dealt with.)

V, 3, 1. He turns eastward (to sacrifice).

Comm.: Without special specification of the relation with Indra.

V, 3, 2. If one's jewels, waterjar, waterpot or caldron breaks, if one becomes weary, if one has a quarrel with the clan of the king, if a palanquin, sunshade, bed, chair, dwelling, flag, banner or part of the house become damaged or if one's best elephant or horse, which ought not to perish, perishes — all the above and similar portents connected with Indra are to be expiated.

This corresponds with ĀGPar. 4, 12 which has however some portents, which occur ŚaṅvB. V, 7, 2, in addition. See also Kohlbrugge, o.c., p. 101; 103. For the appeasement of these portents one should sacrifice boiled milk and ghee, and offer oblations to Agni Svīṣṭakṛt (AVPar. 70, 1, 5 ff.). That is to say: a secondary oblation is offered to Agni which renders the sacrifice to the gods well-sacrificed; it should appease in case a mistake in the performance of the ritual should have been made and consists of the remainder of the substances used at the sacrifice. For the death of the best horses and elephants, which indicates the speedy coming of another king, see Kohlbrugge, o.c., p. 155. Portents of Indra are dealt with by Meyer, o.c., III, p. 113.

V, 3, 3. Having sacrificed a dish of rice boiled in milk while reciting the verse "For Indra, O Soma, attended by the Maruts" (RV. 9, 64, 22) he makes an oblation with ghee while uttering the five mantras "To Indra hail", "To Śacīpati hail", "Hail to him whose hand is with a thunderbolt", "Hail to the Lord", "Hail for the appeasement of all evil" and having sacrificed (for the less or more)¹⁾ while uttering the mystical names of the seven worlds, then he must sing the sāman (SV. 1, 472).

Comm.: "dish of rice": after having boiled the pap.

"sing": 108 times. After this he must order the svastivācana²⁾ to be performed as before.

1) For the less or more i.e. as an appeasement in case something in the ritual should have been done deficiently or superfluously.

2) This is a rite preparatory to a sacrifice by scattering boiled rice on the ground and invoking blessings by the repetition of certain mantras.

V, 4, 1. He turns southward (to sacrifice).

Comm.: Without special specification of the relation with Yama.

V, 4, 2. Then, if somebody is unfortunate regarding his offspring, cattle, or his own body, or if different kinds of diseases arise such as excessive tendency to dreaming¹⁾, sleeplessness, morbid voracity, lack of appetite, want of energy, an abscess, indigestion²⁾, excessive sleep etc. — all the above portents connected with Yama are to be expiated.

1) One expects "sleep"; the next word, "sleeplessness" is explained by Sāyaṇa with "anidrā"; further on in the text one finds "excessive sleep" (atinidrā). As svapna may mean dream, but nidrā cannot, I translated the first time "dreaming".

2) See Jolly, *Medizin*, p. 77; Gar. Pur. XIV, 13.

V, 4, 3. Having sacrificed a dish of rice boiled in milk while reciting the verse "When they see (you) flying like a bird in the sky" (RV. 10, 123, 6) he makes an oblation with ghee while uttering the five mantras. "To Yama hail", "Hail to the Lord of the deceased", "Hail to him whose hand is with a staff", "Hail to the Lord", "Hail for the appeasement of all evil" and having sacrificed (for the less or more) while uttering the mystical names of the seven worlds, then he must sing the sāman (SV. 1, 320).

V, 5, 1. He turns westward (to sacrifice).

Comm.: Without special specification of the relation with Varuṇa.

V, 5, 2. Then, if somebody's crop which is on the field or near the house, meets with a calamity of the season — or various kinds of calamities — such as all kinds of moles (or: mice), flying insects, ants, bees, small animals on the ground, worms, grain-infesting insects (sarabhakas), maggots etc. — all the above portents connected with Varuṇa are to be expiated.

Varuṇa has not only the aspect of a god of the waters, but he is also a moisture-promoting vegetation power, see Meyer, o.c., III, p. 216; 230. Barley belongs to him (SB. 4, 2, 1, 11; PVB. 18, 9, 17; cf. the Varuṇapraghāsa, SB. 2, 5, 2); he rides on a mole and this animal is sacrificed to him (Meyer, l.c.). In India there is a close connection between the prospering of the crops and the good order of things which is closely bound up with the good behaviour of the king. Therefore the Lord of fertility should also be king. Varuṇa is called also Lord of the heavenly waters. The water of life, amṛta or soma, resides in the moon. Soma and rain are the juice par excellence. Varuṇa and soma are connected or even identified e.g. SB. 3, 3, 4, 25; the rain enters the plants and becomes their sap. An earthquake of Varuṇa is a good thing, see Kohlbrugge, o.c., p. 29.

V, 5, 3. Having sacrificed a dish of rice boiled in milk while reciting the verse "Both (gods), rich in ghee" (RV. 6, 70, 1) he makes an oblation with ghee, while uttering the five mantras "To Varuṇa hail", "Hail to the Lord of the waters", "Hail to him whose hand is with the rope", "Hail to the Lord of the waters", "Hail for the appeasement of all evil" and having sacrificed (for the less or more) while uttering the mystical names of the seven words, then he must sing the sāman (SV. 1, 378).

Comm.: RV. 6, 70, 1: "Both (gods) rich in ghee, illustrious among beings, the wide, the broad, yielding sweetness, the beautiful heaven and earth are fixed, ever young, full of seed according to the rule of Varuṇa."

V, 6, 1. He turns to the north (to sacrifice).

Comm.: Without special specification of the relation with Kubera.

V, 6, 2. Then, if somebody happens to lose his gold, silver, beautiful garment, diamonds, cat's eye gems, pearls or (other) gems or if his enterprises fail or if other frightful apparitions arise or friendships are broken or birds of ill omen settle on his house or anthills arise (near his house) or a toadstool grows (in his house) or bees settle in his house, — all the above portents connected with Kubera are to be expiated.

Read "muktāṇṇiviyogo" in stead of "vimuktā-". Some of the portents of ĀGPar. 4, 15 occur ŚadvB. V, 7 and 8. For broken friendships see Kohlbrugge, o.c., p. 103. Birds of ill omen are e.g. pigeons and owls; both are messengers of Nirṛti, the goddess of destruction and death (Zimmer, Altindisches Leben, p. 89; 92). See also Kohlbrugge, o.c., p. 121 ff.; Oldenberg, Religion, p. 73; for the bees and anthills see idem, p. 128. Kubera is a god of the dead and of fecundation ("Gottheit (der) Totengeister- und Fruchtbarkeitswesen", Meyer, o.c., III, p. 214); an anthill is mentioned on a par with a cemetery and a funeral monument (VdhPur. 3, 89, 6). Bees are connected with powers of death and fertility (Kubera) Meyer, o.c., III, p. 74 ff. Toadstools are put on a par here with anthills as they form a little mound of earth too, when coming up; their relation to fertility is evident. See also Handwb. d. deutschen Aberglaubens, VII, col. 31 (Pilze).

V, 6, 3. Having sacrificed a dish of rice boiled in milk while reciting the verse "To that god" (RV. Khila 3, 22, 4) he makes an oblation with ghee while uttering the five mantras "Hail to Vaiśravaṇa", "Hail to the Lord of the Yakṣas", "Hail to him whose hand is with gold", "Hail to the Lord", "Hail for the appeasement of all evil" and having sacrificed (for the less or more) while uttering the mystical names of the seven worlds, then he must sing the sāman (SV. 1, 464).

V, 7, 1. He turns to the earth (to sacrifice).

Comm.: Without special specification of the relation with Agni.

V, 7, 2. Then, for whom the earth is rumbling, bursts, makes inarticulate noises, shakes¹⁾, glows, weeps, smokes (without fire), pours out water (while it has not rained) and if (a stone thrown into the water) floats and does not sink, if (a corpse thrown into the water) does not float, but sinks, if fruits and flowers appear at the wrong time, if an ass is born from a mule, if a she-elephant sinks (without a reason); where there is an earthquake and the palace cracks, there the king dies; if a cow or a tame buffalo-cow climbs a house etc. — all the above portents connected with the god Agni are to be expiated.

Comm.: A mule is not born because of the sacred tradition (PVB. 6, 1, 4): "From the creatures being seized by Prajāpati the mule went forth²⁾; he went after it and took away his seed; this he transferred to the mare; therefore the mare has double seed (as it brings forth a horse and a mule), therefore the mule is barren, for its seed had been taken away" (Caland).

1) Cf. with this khaṇḍa BGS. 3, 9; JGS. 2, 7; Yogayātra 3, 13. For earthquakes of Agni see Kohlbrugge, o.c., p. 27 f.; for smoke without fire idem p. 111 ff.; for flowers at the wrong time etc. idem p. 87 f.; 91. It is a bad thing when an ass is born from mixed race (AVPar. 70, 11, 4).

2) i.e. went away?

V, 7, 3. Having sacrificed a dish of rice boiled in milk while reciting the verse "we choose Agni for our messenger (RV. 1, 12, 1) he makes an oblation with ghee while uttering the five mantras "To Agni hail", "Hail to the Lord of the oblation", "Hail to him whose hand is with a flame", "Hail to the Lord", "Hail for the appeasement of all evil" and having sacrificed (for the less or more) while uttering the mystical names of the seven worlds, then he must sing the sāman (SV. 1, 3).

V, 8, 1. He turns to the intermediate space (to sacrifice).

Comm.: Without special specification of the relation with Vāyu.

V, 8, 2. Then, for whom vehement winds blow, by whom monstrosities are seen in the clouds, if donkeys, camels, antelopes, herons, pigeons, owls, crows, vultures or jackals (are seen); if (in the intermediate space) there are rains of dust, pieces of meat, bones and blood, if couples of crows are seen, should he see a rainbow at night, if hares enter the village, trees sweat blood, a royal palace stands in the air — all the above portents connected with the god Vāyu are to be expiated.

One important ill omen, Vāyu's earthquake (Kohlbrugge, o.c., p. 28 f.), is not mentioned here. Unnatural things caused by the wind are dealt with Kohlbrugge,

o.c., p. 79 ff. As to the animals: Kohlbrugge, o.c., p. 126 says Weber (o.c., p. 330) is wrong in his interpretation that donkeys etc. should not appear in one's house, and that, in fact, clouds in the shape of these animals are meant; cf. Kohlbrugge p. 63. This is indeed more probable because of the preceding words. For the rains and the rainbow see Kohlbrugge, o.c., p. 107 ff., for a pairing crow (which should mean a couple) idem, p. 125; for forest-animals entering the village idem, p. 122 ff.; 146; Diehl, o.c., p. 216. That trees sweating blood are appeased occurs only here according to Kohlbrugge, o.c., p. 91; cf. however p. 138.

V 8, 3. Having sacrificed a dish of rice boiled in milk while reciting the verse "The wind must blow a medicine (to us)" (RV. 10, 186, 1) he makes an oblation with ghee while uttering the five mantras "To Vāyu hail", "Hail to the Lord of the Mahadbhūtas", "Hail to him whose hands are swift", "Hail to the Lord", "Hail for the appeasement of all evil" and having sacrificed (for the less or more) while uttering the mystical names of the seven worlds, then he must sing the sāman (SV. 1, 184).

Mahadbhūtas seem to occur only here.

V, 9, 1. He turns to heaven (to sacrifice).

Comm.: without special specification of the relation with Soma.

V, 9, 2. Then, for whom starshowers or meteors fall, fall down on the earth and smoke, if the quarters glow, if smoke rises from the horns of cows, or blood flows from a cow's udder, or extraordinary snow falls down — all the above portents connected with the god Soma are to be expiated.

Meteors are already AV. 19, 9, 9 mentioned as an ill omen. See further Kohlbrugge, o.c., p. 39—52; unlike Weber, o.c., p. 334, she connects (p. 49) dhūmāyanti with ulkāḥ, not with diśo, which is better as everywhere in the parts of this long sentence the subject precedes the verb; for smoke from horns etc. cf. also Kohlbrugge p. 113 f. The comm. reads twice patanti and connects "smoke" with the quarters only.

V, 9, 3. Having sacrificed a dish of rice boiled in milk, while reciting the verse "King Soma for help" (RV. 10, 141, 3) he makes an oblation with ghee, while uttering the five mantras "To Soma hail", "Hail to the Lord of the stars", "Hail to him whose hands are cold", "Hail to the Lord", "Hail for the appeasement of all evil" and having sacrificed (for the less or more) while uttering the mystical names of the seven worlds, then he must sing the sāman (SV. 1, 91).

V, 10, 1. He turns to the farthest heaven.

Comm.: To sacrifice and because the signs of this quarter have a relation with Viṣṇu.

V, 10, 2. Then, to whom (in his dreams) undrawn carts appear,

for whom temples shake, statues of the gods laugh, weep, sing, dance, burst, sweat, raise their eyes or lower them; if rivers flow in opposite direction, the shadow of a human trunk is seen on the sun, a halo of the moon or sun is seen, though it has not rained; flags, banners and sunshades begin to flame, coals fall from the tails of horses, joints of limbs creak — all the above portents connected with the god Viṣṇu are to be expiated.

Comm.: "undrawn": (yoked with) unsuitable animals (e.g. donkeys or buffalos).

For undrawn carts see Kohlbrugge, o.c., p. 81 f.; for shaking temples etc. see idem, p. 128—133; for parallels of rivers flowing in opposite direction see idem, p. 135; haloes are dealt with idem, p. 69—77; flaming banners idem, p. 113 f. Instead of marmāṇi (joints of limbs) Sāyana reads carmāṇi and explains "kettle-drums etc. stretched over with skin".

V, 10, 3. Having sacrificed a dish of rice boiled in milk, while reciting the verse "Through this (Universe) Viṣṇu has made a stride" (RV. 1, 22, 17) he makes an oblation with ghee, while uttering the five mantras "To Viṣṇu hail", "Hail to the Lord of all beings", "Hail to him whose hand is with the wheel", "Hail to the Lord", "Hail for the appeasement of all evil" and having sacrificed (for the less or more) while uttering the mystical names of the seven worlds, then he must sing the sāman (SV. 1, 222).

V, 10, 4. By digging, burning (away the grass), sweeping (with the hand), or by causing cows to step upon it (i.e. the grass) — in these four manners and in the fifth place by besmearing (with cowdung) the earth is purified.

According to Weber, p. 338, this half śloka is a later addition. For cowdung as a "disinfectant" see e.g. Lyon, o.c., p. 29 ff., but it is well-known.

V, 10, 5. Having brought the above requisites (kuśa-grass etc.) to the south he must (make) brahmans (sit down and) call upon them to pronounce a blessing (and perform the rite) —

V, 10, 6. He must besprinkle with the requisites what is touched; thereby he appeases (the guilt of having hurt something).

Weber p. 336 translates: he should sprinkle whatever is touched by those things (mentioned in V, 2, 2).

V, 10, 7. (After the oblation) he must feed the brahmans and present them with gold, a cow, a garment, a horse, and land as a sacrificial gift. Then it is appeased. For appeasement, for appeasement (is the oblation).

Comm.: "then": after the conclusion of the oblation.

"it": the guilt indicated by the portents etc.

V, 11, 1. He turns downward.

V, 11, 2. From whose cows human beings, buffalos, goats, horses or camels are born, to whom beings with too few or too many limbs or deformed beings are born, to whom impossible things occur, immovable things move — all the above portents connected with the god Rudra are to be expiated.

Khaṇḍas 11 and 12 of Chapter V are an addition to the Adbhuta-brāhmaṇa; cf. Eelsingh p. XXIX. For this khaṇḍa see Kohlbrugge, o.c., p. 92 f.; 115. R. de N. Wojkowitz, o.c., p. 465.

About Rudra, a genius of forest and corn-field, see Meyer, o.c., II, p. 65; 172.

V, 11, 3. Having sacrificed a dish of rice boiled in milk while reciting the verse "The King of your (sacrifice)" (RV. 4, 3, 1) he makes an oblation with ghee, while uttering the five mantras "To Rudra hail", "Hail to the Lord of animals", "Hail to him whose hand is with a trident", "Hail to the Lord", "Hail for the appeasement of all evil" and having sacrificed (for the less or more) while uttering the mystical names of the seven worlds, then he must sing the sāman (SV. 1, 69).

V, 12, 1. He turns in every direction.

V, 12, 2. To whose detriment mountains split or fall down from space, so that for men an insupportable situation or a great calamity arises; if the earth shakes, big trees are uprooted, stones float, ponds glow, four-footed beings become five-footed — all the above portents connected with the god Sūrya are to be expiated.

About uprooted trees see Kohlbrugge, o.c., p. 91; about floating stones idem, p. 115.

V, 12, 3. Having sacrificed a dish of rice boiled in milk while reciting the verse "Up to that (god) Jātavedas" (RV. 1, 50, 1) he makes an oblation with ghee, while uttering the five mantras "To Sūrya hail", "Hail to the Lord of all planets", "Hail to him whose hands are rays", "Hail to the Lord", "Hail for the appeasement of all evil" and having sacrificed (for the less or more) while uttering the mystical names of the seven worlds he must sing the sāman (SV. 1, 31).

Jātavedas is most times a name of Agni; see e.g. PVB. 8, 6, 5 f. Etymologies of it are given AIB. 3, 36; SB. 9, 5, 1, 68; see also Eggeling, I, p. 119 n. 2; Keith, RPh., p. 160. Sūrya, the sun, is considered to be a manifestation of Agni; see Oldenberg, Religion, p. 108; Meyer, o.c. I, p. 5.



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 adhiṣavana III, 8, 18
 āgā II, 2, 9
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 agnihotra (has the power of all sacrifices) IV, 1, 14
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 Anumati (moon's wife) IV, 6, 4—6
 anustaraṇi-cow I, 7, 1
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 antaryāma I, 4, 9; III, 8, 19
 anuyāja II, 4, 1
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 caru (signification, eating of -) I, 7
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dakṣiṇā I, 1, 28; II, 10, 14
 dakṣiṇā (at abhicāra-sacrifices) III, 8, 23
 devayajana (asking for a -) II, 10, 4
 devayajana (properties required for the -) II, 10, 11
 devayāna III, 1, 6
 devatīrtha III, 1, 6
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 dice III, 8, 21
 divākīrtiya III, 12, 1
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 ear (conception through the ear) IV, 1, 12
 ear (sacrifice into the -) IV, 1, 12
 east (direction to the gods) III, 1, 26
 eater of food I, 7, 3
 eight (corners of the yūpa) IV, 4, 3
 ekādaśinī III, 7, 20
 ekaviṁśastoma III, 5
 fifteen III, 11, 3
 fire (yonis of -) IV, 1, 12
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 Glāva Maitreya I, 4, 7
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Kusurubinda Auddālaki I, 4, 16

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manasā I, 4, 9
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markaṭa (Indra as a -) I, 6, 9
microcosmos-macrocosmos II, 1, 6 ff.
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moon (decrease and increase of the -) IV, 6
moon (wives of the -) IV, 6

navarātra III, 7, 11
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neṣṭar II, 4, 6
new (making new, i.e. killing) III, 8, 24

nidhana III, 1, 22; 7, 1
nine (groups of -cows) III, 8, 23
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pañcadaśastoma III, 3
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Prajāpati (desires of -) II, 1, 1
praṇitāḥ (waters) I, 5, 6
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śamyā (as a linear measure) II, 10, 12
śamyā (cast of a -) II, 10, 12
śānti III, 1, 2
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śyena (a particular incantation-sacrifice) III, 8

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ṣoḍaśin I, 4, 4; III, 11, 5—7
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saptadaśastoma III, 4
satya IV, 5, 3
seasons (number of the -) II, 1, 29; III, 1, 23

selection of the priests II, 10, 3
seventeen IV, 3, 4; 4, 5
Sivāli (moon's wife) IV, 6, 4—6
sixteen III, 11, 5
somapravāka II, 10, 3
south (direction of the fathers) III, 1, 27
stobha III, 10, 10
stoma I, 4, 4; III, 3, 1
stotra I, 4, 5
Subrahma I, 1, 1, ff.
subrahmaṇya-priest I, 1, 7
Subrahmaṇyā (goddess and litany or formula) I, 1 and 2

Svāhā (goddess) IV, 7
svara III, 7, 1
svagā I, 5, 9

testicles III, 8, 21
threefold (true) I, 1, 9
tortoise (heart of the sun shrank like a -) IV, 5, 2

touching (abhisparśana) II, 10, 11
transformation (of blood into seed) III, 12, 2

triṅavastoma III, 6
trirātrā III, 7, 1
trivṛtstoma III, 2, 1
triṣatya (the gods are -) I, 1, 9
turban (red) III, 8, 22
tuṣṇīm śaṃsa I, 4, 16
twilight-prayer IV, 5

uccaiḥ II, 5, 2
udāsam II, 1, 28
udavasāniya IV, 1, 11
udayaniya IV, 1, 11
udgitha I, 4, 16
ukthya I, 5, 1
unnetar I, 4, 9
upadrava III, 1, 22
upāṃśu II, 5, 2
upāṃśugraha I, 4, 9; III, 8, 19
upasad IV, 1, 6
upavasatha I, 4, 6
uṣṇiṣa, see turban III, 8, 22
utkara I, 1, 6

vāgyamana I, 6, 6
vaitaraṇi (cow) I, 7, 1
vajra (a particular incantation-sacrifice) III, 10
vāmadevya-laud I, 3, 19
varaṇa (rtvig -) II, 10, 3
vaṣaṭ II, 7, 7; IV, 7, 2
vasativarī I, 4, 4
vibhītaka (used to "cleave the rival") III, 8, 21

viśvajit III, 12, 1
viśvarūpa-verses I, 4, 4
viṣṭuti III, 2, 1
vyāhṛti (the three worlds born from the -) I, 5, 7

vyūḍhadvādaśāha III, 7, 9

yajñopavīta III, 8, 22
yājyā II, 4, 1
yogakṣema II, 9, 1
yoni (of fire) IV, 1, 12
yūpa (description of the -) III, 8, 16; IV, 4

LIST OF SĀMANS

(The first place is given where they are dealt with in text or notes)

agniṣṭoma III, 8, 24
āmahiya I, 3, 3
āndhīgava I, 3, 12
aupagava III, 8, 15
auśana I, 3, 5
avabhṛtha III, 1, 20

brahma III, 8, 12
brhat I, 3, 8

gāyatra I, 3, 3

kāleya I, 3, 8
kāṣṭha III, 10, 8
kāva I, 3, 12

mahāvratā II, 3, 6

nānada III, 8, 15
naudhasa I, 3, 8

pauṣkala I, 3, 12
plava III, 8, 14

pramaṇhiṣṭhiya III, 11, 8

rathambara I, 3, 8
raurava I, 3, 4

śākvaravarṇa III, 8, 24
saṃhita I, 3, 20
sapha I, 3, 12
saptaha III, 9, 6
satrāsāhiya III, 10, 10
śyaita I, 3, 8
śyāvāśva I, 3, 12

udvaṃśiya III, 11, 8

vaiyaśva III, 10, 6
vāmadevya III, 8, 24
vārṣāhara III, 8, 15
vaṣaṭkāraṇidhana III, 8, 7

yajñāyājñiya I, 3, 13
yaudhājaya I, 3, 4

LIST OF OMINA AND PORTENTA

- abscess V, 4, 2
anthill V, 6, 2
antelope (seen) V, 8, 2
ants V, 5, 2
apparitions (frightful) V, 6, 2
appetite (lack of -) V, 4, 2
ass (born from a mule) V, 7, 2
ass (seen) V, 8, 2

banner (damaged) V, 3, 2
banner (flames) V, 10, 2
bed (damaged) V, 3, 2
bees V, 5, 2; 6, 2
birds (of ill omen) V, 6, 2; 8, 2
blood (from trees) V, 8, 2
blood (from udders of cows) V, 9, 2
calamity (of the season a.o.) V, 5, 2
camel (born from human being) V, 11, 2
camel (seen) V, 8, 2
carts (undrawn) V, 10, 2
cattle (born from human beings) V, 11, 2
cattle (misfortune concerning -) V, 4, 2
chair (damaged) V, 3, 2
climbing (a house, by a buffalo-cow) V, 7, 2
coals (from horse's tail) V, 10, 2
corpse (sinks) V, 7, 2
cow (born from human being) V, 11, 2
cow (climbs a house) V, 7, 2
cow (gives birth to other animals) V, 11, 2

deformed (beings born) V, 11, 2
diseases V, 4, 2
dreaming (excessive) V, 4, 2

earth (shakes, bursts, glows, weeps, smokes, pours out water) V, 7, 2
earthquake V, 7, 2; 12, 2
elephant (perishes) V, 3, 2
elephant (sinks) V, 7, 2
energy (want of energy) V, 4, 2
enterprise (fails) V, 6, 2

flag (damaged) V, 3, 2
flag (flaming) V, 10, 2
four-footed (beings become five-footed) V, 12, 2

friendship (broken) V, 6, 2
fruits and flowers (untimely) V, 7, 2

garment (loss of -) V, 6, 2
gold (loss of -) V, 6, 2

halo V, 10, 2
hare (enters a village) V, 8, 2
horse (born from human being) V, 11, 2
horse (perishes) V, 3, 2
house (damaged) V, 3, 2
human beings (given birth to by a cow) V, 11, 2

immovable (things move) V, 11, 2
impossible (things occur) V, 11, 2
indigestion V, 4, 2
insects (flying and grain-infesting -) V, 5, 2

jackal V, 8, 2
jewels (broken) V, 3, 2
jewels (loss of -) V, 6, 2
joints of limbs (creak) V, 10, 2

maggots V, 5, 2
meteors (fall) V, 9, 2
mice V, 5, 2
misfortune (in offspring and cattle) V, 4, 2

mole V, 5, 2
monstrosities (seen in clouds) V, 8, 2
mountain (splits or falls down) V, 12, 2

offspring (misfortune concerning -) V, 4, 2

palace (cracking) V, 7, 2
palace (seen in the air) V, 8, 2
palanquin (damaged) V, 3, 2
pond (glows) V, 12, 2

quadrupeds (become five-footed) V, 12, 2
quarrel (with the king's clan) V, 3, 2
quarters (glowing) V, 9, 2

rain (of dust, meat, bones, blood) V, 8, 2
rainbow (at night) V, 8, 2

- rivers (flowing in opposite direction) V, 10, 2

sarabhakas V, 5, 2
season (calamities of the -) V, 5, 2
silver (loss of -) V, 6, 2
sleep (excessive) V, 4, 2
sleeplessness V, 4, 2
smoke (from the horns of cows) V, 9, 2
snow (extraordinary) V, 9, 2
starshower V, 9, 2
statues of the gods (laugh, weep etc.) V, 10, 2
stone (floating) V, 7, 2; 12, 2

sunshade (begins to flame) V, 10, 2
sunshade (damaged) V, 3, 2

temples (shake) V, 10, 2
toadstool V, 6, 2
tree (uprooted) V, 12, 2
tree (sweats blood) V, 8, 2
trunk (human — on the sun) V, 10, 2

voracity (morbid) V, 4, 2

waterpot (broken) V, 3, 2
weary (becoming -) V, 3, 2
winds (vehement-blowing) V, 8, 2
worms V, 5, 2

ABBREVIATIONS

- | | |
|-------------|---|
| Agn. | Agnisvāmin, comm. on Lāṭyāyana. |
| AGPar. | Āśvalāyana Gṛhya Pāṇīśātha. |
| AtB. | Aitareyabrāhmaṇa. |
| Ait. Ār. | Aitareya Āraṇyaka. |
| Ap.Ś.S. | Āpastamba Śrauta Sūtra. |
| Ār.gā. | Āraṇya (geya)gāna. |
| AthV.Par. | see AVPar. |
| AVPar. | Atharva Veda Pāṇīśātha. |
| Baudh.Dh.Ś. | Baudhāyana Dharma Śāstra. |
| Baudh.K.S. | Baudhāyana Kalpa Sūtra. |
| BAUp. | Brhadāraṇyaka Upaniṣad. |
| BGS. | Baudhāyana Gṛhya Sūtra. |
| B.Ś.S. | Baudhāyana Śrauta Sūtra. |
| C-H. | W. Caland et V. Henry, l'Agniṣṭoma, Paris 1907. |
| ChUp. | Chāndogya Upaniṣad. |
| Dastur | J. Dastur, Useful plants of India and Pakistan, Bombay n.d. (1950?). |
| Deussen | P. Deussen, Allgemeine Einleitung in die Philosophie, Leipzig 1907. |
| Dhanvin | Dhanvin, comm. on Drāhyāyana. |
| Diehl | C. G. Diehl, Instrument and Purpose, Lund 1956. |
| Drāh. | Drāhyāyana Śrauta Sūtra. |
| Eggeling | J. Eggeling, The Śatapathabrāhmaṇa, Oxford 1888—1900. |
| Eliade | M. Eliade, Traité d'histoire des religions, Paris 1953. |
| Essers | B. Essers, Vāc, Assen 1952. |
| Gampert | W. Gampert, Die Sühnezeremonien in der altindischen Rechtsliteratur, Prague 1939. |

Gobhila G.S.	Gobhila Grhya Sūtra.
Gop.B.	Gopathabrāhmaṇa.
Grām.	Grāmegeyagāna.
Harṣa Rāja	Harṣa Rāja, Vedic Kośa, Lahore 1926.
Haug	M. Haug, Aitareyabrāhmaṇa, II (translation), Bonn 1863.
Hoens	D. J. Hoens, Śānti I, The Hague 1951.
v. d. Hoogt	J. M. v. d. Hoogt, The Vedic Chant studied in its textual and melodic form, Wageningen 1929.
J.A.	Journal asiatique.
JB.	Jaiminiyabrāhmaṇa.
JUpB.	Jaiminiya Upaniṣadbrāhmaṇa.
J.Ś.S.	Jaiminiya Śrauta Sūtra.
Kāṭh.	Kāṭhakam
Kāty.	Kātyāyana Śrauta Sūtra.
KauṣB.	Kauṣitakibrāhmaṇa.
K.K.S.	Kapiṣṭhala Kāṭha Saṃhitā.
Klemm	K. Klemm, Das Śaḍvīmśabrāhmaṇa, Gutersloh 1894.
Lāṭy.	Lāṭyāyana Śrauta Sūtra.
Lévi	S. Lévi, La doctrine du sacrifice dans les Brāhmaṇas, Paris 1898.
Lyon	J. Lyon, Just half a world away, New York 1954.
Maś.K.S.	Maśaka Kalpa Sūtra.
Minard	A. Minard, Trois énigmes sur les cent chemins, Paris 1949.
M.S.	Maitrāyaṇi Saṃhitā.
Nebesky-Wojkowitz	R. M. de Nebesky-Wojkowitz, Oracles and Demons of Tibet, The Hague 1956.
Onians	R. B. Onians, Origins of European Thought, Cambridge 1954.
PVB.	Pañcaviṃśabrāhmaṇa, translated by W. Caland, Calcutta 1931.
RV.	Rg Veda.
ŚB.	Śatapathabrāhmaṇa.
Schayer	S. Schayer, in: Zeitschrift für Buddhismus 1925.
Schwab	J. Schwab, Das altindische Tieropfer, Erlangen 1886.
SV.	Sāma Veda.
Taitt. Ār.	Taittirīya Āraṇyaka.
TB.	Taittirīyabrāhmaṇa.
TS.	Taittirīya Saṃhitā.
Vait.S.	Vaitāna Sūtra.
Weber	A. Weber, Omina und Portenta, Berlin 1859.

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